316
466 [103]MINER--There are none in Ladák. The only mines in Ladák, are the Pooga mines, where borax is made, and these are worked by what is practically "Beygar" or forced labour, as certain villages are compelled to supply a certain number of men to work in the mines, at a merely nominal rate of pay. These mines are about to be closed for some time probably for ever.

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645 MINISTER--In the days of the Ladák Rajas, "Ministers," that is to say, all the upper class officials, belonged to the "rjeyriks" caste, which again was divided into four Sub-divisions, viz., 1 cho, 2 kálón, 3 lonpo, 4 hlardak.

In Ladák, the Prime Minister latterly belonged to the kalon section, hence the word kálón has come to have the meaning of "Prime Minister." I believe the cho section is that from which Prime
631 Ministers were selected in older days. Now-a-days, Ladák is
647 governed by a Kashmiri Wazir and Náib-Wazir, whose Ladaki assistants are spoken of as "trungkhor" or "those who sit round in front" of the chief.

564 MINSTREL--hlumkhan (a singer), rdungkhan (a player). The pro-
463 fessional singers and players are of the "beyda" and "mon"
● 533 castes, but no shame attaches to singing and playing and many zamindars and other persons of good caste, play and sing at weddings, and on other festive occasions.

805 MINUTE--tshirla or ngótok (exact). The Ladákis don't count time by the minute--for "a few minutes," they would say "SHribchik" or "sribchik." Time is of no value to them, and they count very roughly, i.e., by the half day, etc. The Lámás have hour glasses, some work with sand, like our hour-glasses, others are brass vessels with a small hole in them, so arranged that the amount of water entering the vessel, through this hole, in the course of an hour, causes the vessel to sink in the pan of water in which it is kept. Up to the present time Ladákis have not taken to watches or clocks.

[104]

797 MISSION--For the past four years there has been a branch of the Moravian Mission, established at Leh, but though the missionary at the head of it, my very worthy friend the Reverend F.A. Redslob, is a Tibetan scholar, in touch with the people, and universally liked and respected, by all who know him. I do not

415 [106]MUG--kórey; the shallow, saucer-like, drinking vessel made of wood, and some times lined with silver, which all Ladákis carry about with them.

764 MUMMY--ro skámpo. Tibetans usually burn their dead, but when a great Láma or Incarnation dies, they take the body, and without removing the inside, etc., place it, just as it is, in a large coffin, which is then filled up with salt, and removed to a suitable place where a chhorten is erected over it.

826 MUSCULAR--roosthak or roosthrak. Ladákis think a man full of blood (no muscle) is a strong man hence the name.

564 MUSICIAN--mon. In Ladák the "mon" is the musician caste. There
523 is no Ladaki word for "musician," the book word is rolmókhan.

000 MUZZLE--khamtshul (the lower part of face), khákaps (in Ladák these are made of plaited horse hair).

601 [107]NEPHEW--tasháo (general); acho-i-butsa (elder brother's son); no-i-butsa (younger brother's son); achey-i-butsa (elder sister's son); nomo-i-butsa (younger sister's son).

[108]NIECE--ácho-i bómo (elder brother's daughter); no-i bómo (younger brother's daughter); áchey-i bomo (elder sister's daughter); nomo-i bomo (younger sister's daughter); also tshámo (general).

779 NIRVANA--The Tibetan idea of attaining "nirvána" is their equiva-
781 lent to our idea of reaching "heaven". They think that life is bad; that it is full of pain and sorrow; and that the greatest conceivable bliss is the attainment of nirvána, or the state of "nothingness," which, according to our ideas, is the same as annihilation. "Stongpa ngyid" is the Tibetan equivalent for the Sanscrit "nirvána"; "ódsál" or "ótsál" (literally "light-bright") means the world to come--that place where it is always light and there is no night. "Sangeys thop ches" is to attain Buddhahood, or, in other words, "nirvána." "Kopang thop ches" is "to reach the standard of perfection" or Buddhahood. "Zhingkhams-la skiey ches" is "to be born in the field of merit," that is to say, to attain "nirvána" or to cease being reborn in this wicked world.

receive "tamchhoo" (meaning "binding water") from the hands of the priest, and this they reverently drink. 788

SACRIFICE TO--skoorim cho ches (to perform the sacrificial rites); chhotpa phul ches (to offer up a sacrifice). The taking of life is contrary to the Buddhist religion, live animals are therefore not slaughtered in the ordinary sacrificial manner. If a Buddhist wishes to offer an animal as a sacrifice, he dedicates it to the gods and leaves it at the monastery. This is termed "tshey thar la tang ches;" all such animals are kept on the monastery lands, doing nothing for the rest of their lives. Another kind of sacrificial offering consists of satoo, dyed blood-red (by means of the juice extracted from the root of a medicinal herb known as "dreemok") and kneaded, and made into a particular shape and crowned with a cone of butter. It is then termed a "chhotpa." 782 779 792

SAIL--The "sails" of the Chángtháng windmills are of wood, scooped out like a ladle, "(they are called hlungsskor-i-SHokpa"). 000

SALUTE TO--joo (or zhoo) zar ches, or respectfully chhak phul ches. When equals meet, each says "joo" or "joojoo"; if one is of slightly lower rank, he says "joo ley" and receives the answers "joo." "Salami" is the term for a military salute, and also for a guard of honour. Phniemdong tang (or pheeng) ches is to come out to salute, as the Lámás and women and musicians of a village come out to salute any person of rank passing [141] through their village. The Lámás come with their sacred musical instruments, the women with offerings of milk, satoo, ghee, chhang, and incense, and the musicians with drums and clarionets. 554 195 576 792 533

[141]

SASH--palthar (a kind of sash-like belt for holding a sword); palthar tang ches (to wear such a sash); skieyr (kasa kind of waist-band worn by both sexes). The women, in addition to the skieyraks, wear a kind of sash, called a "yok-skieyraks," and from this hangs a collection of ornaments, termed "ldócha," consisting of cowries, needles, pins, a knife, spoon, purse, etc., etc. The brass rosette-like ornament worn on the "yok-skieyraks" is called a "ldólen." 291 301

bring misfortune upon your daughter. So that you may see that we are honorable and reasonable people, we offer you 50 žo from the whole Dragshos tribe together, and not a paisa (49) more. We do not have

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584.

49. 1 paisa is the 64th part of a rupee in Indian currency. [436]

half of that in cash, but we p'as-pun will all put our resources together and whatever amount we are still short then, we shall borrow. And at the drabchang and the nyenchang (the 'beers' yet to follow) we shall discuss the matter again." Norpel called cheerfully over to Stobsldan: "Drig, drig (good, good)! Come, have another drink! You bomo (girls) pour us some more!" The further conversation was drowned out in the general babel of voices and the clinking of the metal beer mugs.

Suddenly everything became quiet. Two young women stepped into the room, bowed deeply in front of the master of the house and the other men and at the same time alternately touched their foreheads with the tips of their fingers of both hands and beat together the bracelets on their wrists, made of snail-shells, which produced a clear sound. In so doing they called out: "Please permit us to sing you a song!" And now the two sang the Song of the beautiful Tseringskyid (50).

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50. From the collection of Tibetan folksongs, Ladakhi Songs, edited in cooperation with Rev. S. H. Ribbach and Dr. E. Shawe by Dr. A. H. Francke. The songs of this collection have been translated by Professor Francke into English and in part also into German. The translation from Tibetan into the German of the song cited is done by the author of the present work.

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First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There just passed by a maiden fair,
Her body was as of pure gold.
/70/ First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There passed by a girl with hair so rich,

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So full, like the leaves of the turquoise willow (51).

51. Which of the various types of willow that are to be found in the valleys of the Himalayas is meant, is impossible to tell. Perhaps one is to think of the "yellow willow" (lcan-ser) which has light green ("turquois-colored") leaves and yellow twigs.

First Girl Oh, did you not see my companion?
Did you not see my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your companion, I know not.
A maiden passed by, shining like the moon.
As it can shine only on the fifteenth (52).

52. Around the 15th of the month of the moon year, there is a full moon.

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There went by a maiden with eyebrows so fine,
They looked like a double naro sign (53).

53. The sign of the Tibetan vowel O (called naro), is reminiscent in shape of eyebrows.

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There passed by a maiden with teeth white as milk,
That did gleam like pearls.
First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl Your companion, I know her not,
Tseringskyid, your friend, I know not.
There went by a maiden, her waist was slim
As the thunderbolt handle (54) of the bell so smooth.

54. The handle of the bell (dril-bu) used by the lamas at the

exorcisms of demons, is in the shape of half a dorje (thunder- 533
bolt) which, cast in ore, belongs to the equipment of the 539
lama magicians.

First Girl Oh, saw you then not my companion?
Saw you not my friend Tseringskyid?
Second Girl You companion, I know her not,
Tseringskyid, your friend, I know not
I saw pass by a beautiful maiden,
She was spinning a thread of pure silk.

/72/Now the song ceased. Even the circle of arguing and haggling 000
parties had become quiet. The old familiar sounds of the alternate song with the merry play of the two girls had not missed their effect. The heated disputes that had just gone on again became peaceful chatting and soon everything was pure bliss and friendship. It was late in the afternoon. The sun had long gone down behind the mountains that fringed the valley when the people from Kalatse finally mounted their horses and rode homeward.

The Contract and the Relatives' Beer (55)

55. Tibetan t'ig-ĉan and nyan-ĉ'ang.

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After about fourteen days the relatives and the p'as-pun of both houses again gathered together, this time in Lobsang Wanggyal's house in Kalatse, for the contract beer which at the same time was to be the "relatives' beer," that is to say, the engagement celebration. Again butter tea and flat bread cakes were served, and then they went over to the chang--during these months beer was constantly being brewed in large clay jugs in both houses; they ate, they drank, and they sang, now the men, now the women and the girls, and when the men were again in the mood for it, the bargaining and the haggling over the "price of the mother milk" started anew. After long bickering and quarreling back and forth and threats of breaking off the negotiations, they agreed upon 50 žo for the time being, yet the Kalatse people were still hoping to knock something off that sum at the "beers" that were yet to follow.

Now the moment had come to decide upon the guests that 585
should be invited to the wedding. Each side endeavored to invite as 431

the bridegroom. 585

The Nyaopas outside the gate and the Chirpon people in the yard now start a singing game, the meaning and content of which is the following: The five Nyaopas come to buy the bride in the name of the bridegroom's father. They claim to be the sons of god who have come from the realm of the gods on the high mountains, from the region of the glaciers. Their appearance arouses astonishment among the inhabitants of the house and their clan; for, as they believe, no one could escape from that realm which on all four "points of the compass" (above, below, to the right and to the left) is guarded by four female animals. The guards are: the white ice lion with the turquoise-colored mane (sen-ge dkar-mo gyu-ral-can) above at the glacier; the little fish golden-eye (nya-mo gser-mig) below in the glacial brook; the wild queen of the birds (bya-rgyal rgod-mo) on the rock to the right, the giant striped tigress (rgya-stag k'ra-mo) in the sandal wood forest to the left. [776]

/80/ The people of the bride's house now jokingly put a long series of questions in the form of a song (63) to test the Nyaopas, which 585 533

63. The songs that now follow are taken from the collection Tibetische Hochzeitslieder /Tibetan Wedding Songs/, collected by A. H. Francke, Folkwang Verlag, Hagen i. W. and Darmstadt, 1923. They have been translated by Francke from the Tibetan (Ladakh dialect), and Mrs. Paalzow has transposed them into their original meter. I am giving some of the songs in my translation. According to Francke some of the songs sung here represent a kind of catechism of the pre-Buddhistic religion of the Tibetans and give insights into the mythology and the cosmology of that period.

the latter answer by likewise singing a song. As soon as an answer is not made satisfactorily the gate is opened for just a moment from the inside, the boys and girls rush out and beat the Kalatse boys amid rough jokes, Then the Chirpon people withdraw again and lock the scarcely opened gate. The singing game begins. 585 533 539

The Chirpon people inside in the courtyard of the bride's house sing:

The Ice God closed off the three valleys

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High up above where the glacier lioness (64) lives,

[773]

64. The "white ice lioness with her turquoise-colored mane" (sen-ge dkar-mo gyu-ral-can), a personification of the glacier, the riding animal of the goddess of heaven; she is one of the mythical animals of ancient Tibetan mythology, which are there associated with the gods, just as /the "wild queen of the birds" and the other animals mentioned in note 65, which in the original text follows directly after note 64. --translator./

Dear guests, please tell us, how did you get through?
Thunderbolt rock is fenced off to the right
By the mountain where the Queen of the Birds (65) is on guard.

[773]

65. The "wild Queen of the Birds" (bya-rgyal rgod-mo), further the "giant, striped Tigress" (rgya-stag k'ra-bo), the (female) "Fish Golden-Eye" (k'yu-ru nya-mo--or--nay-mo gser-mig) and some others in verses 2, 3 and 4 /are all mythical animals of ancient Tibetan mythology, as explained in the previous note./

Pray, tell, you gentlemen, how came you through?
To the left in the sandal wood forest.
The Giant Tigress lies lurking;
Dear guests please tell us how you got through?
Down below three of the valleys are closed off
By the brook where little fish Golden-Eye snaps.
Pray, tell, you gentlemen, how came you through?
Heroes from the Nine-stone Castle! (66)

66. The sense of this first line of the verse is difficult to grasp. It is not clear what is to be understood by the Nine-stone Castle /"Neunsteinburg"/. Perhaps it would be more correct to translate it as "You wanderers over the Nine-stones."

What has brought you into this land,
Into the midst of this village, tell?

Chorus of the Chirpon people in the yard:

Is that not right, worthy friends?

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The Nyaopas answer from outside:

Over the Ice God's three valleys,
Over the Lioness' glacier body
We swung ourselves with a leap.
We mounted over blocks of ice
And crushed with our feet crusts of ice.
No one stayed behind, we are safely here.
To the right by the thunderbolt mountain,
Over the body of the Queen of the Birds

/Following page 80 there are two full-page illustrations, the first with the subtitle: "The hermit Tsetan--with a prayer wheel (his hair is wound around his head in long strands)"; the second showing "Ladakh women rubbing oil out of apricot stones on flat boulders." / /81/

We flew from rock to rock,
Stepped over stone rubble
And stepped on firm ground.
No one stayed behind, we are safely here.
To the left through the sandal wood mountain,
Over the colored hide of the tigress
We slipped from tree to tree,
Then we walked through the underbrush
And stepped on many bushes.
No one stayed behind, we are safely here.
In the lower three valleys
We swam through deep streams
Where the little fish Golden-Eye [illegible],
We waded through rivers,
Then splashed through the little brooks
No one stayed behind, we are safely here.

Chorus of the people before the gate:

Is that all right, you mighty friends?

The Chirpon people in the yard go on asking:

Up there in the Ice God's highland valleys
The white Glacier Lioness stopped you.
Worthy guests, how did you get through?

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On the thunderbolt rock to the right
The talon of the Queen of the Birds seized you.
Worthy guests! How did you get through?
To the left in the dense sandal wood mountain
The tigress' claw must have held you fast.
Worthy guests! How did you get through?
In three deep valleys surrounded by streams
Little fish Golden-Eye must have drawn you down.
Worthy guests! How did you get through?

Chorus of the Chirpon people in the yard:

Is it not so, you mighty friends?

The Nyaopas outside answer:

Threefold in the Ice God's highland plateaus
Did the Glacier Lioness hold us imprisoned in her claws.
/82/ On the nine suns' brothers' day
There melted in the ice a very fine crack--
As wide as a helmet--but we got through it.
To the right on the thunderbolt enclosed mountain
The Queen of the Birds would not let us go.
But once she moved to the side
And a stone the size of a die
Was loosened--we slipped through.
To the left on the sandal wood enclosed mountain
The Giant Tigress put us under her charm.
But the K'alpa's (67) fire was burning hotly.

67. K'alpa (bskal-pa) an era in Buddhistic cosmology.

It created for us a clearing no larger
Then the size of a turquoise. We slipped through it.
In three lower valleys surrounded by streams,
You say, a little fish Golden-Eye held us fast.
There came of winter moons three--
There sprang up a well the size of a knothole.
And we slipped through that.

The people of the Chirpon house: 585 533 539

The tune was good! /or, "The way (of doing) was good"/

Now the Nyaopas are given a number of riddles in the form of songs by the Chirpon people:

Who measures the heavens' space,
Who the ether's space? (68)

68. Here the dictating Tibetan has, I believe, erroneously dictated "dbyibs-kyi ajal" instead of "dbyins-kyi ajal," or else the copyist made a mistake. That latter version fits much better into the context, and so I translated it as in the first line.

Say, who did measure out
The span from East to West?
And who did measure out
The span from South to North?
Who may have plumbed the depth?
And who measured the height?
Say, who measured the glacier mountain?
Who the slate rock?
Who measured the A and Om (69)

69. A and Om--two mystical syllables much used in prayers and in invocations to the gods and to Buddha. They are supposed to possess secret divine powers. [789]

In their depth and content?
Who did measure out the plateau?
Who the lower valley?
/33/ Say, who took the village's measurement?
Who measured out the home and dwelling place?
And with what measure?
Who measured the inside and the outside world?
And with what measure?

585 The Nyaopas answered
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Heaven's space and ether's space
Are measured by sun and moon.
The sun, the screen of the throne, measures
East and West.
And the measurement of South and North.
Is taken by the white moon.
Rainfall and damp dew
Measure height and depth
Glacier mountain and slate rock
Were measured by the Glacier Lioness.
The two syllables hum and pad (70)

[789] 70. hum and pad are two more magical syllables.

Measure A and Om.
Plateau as well as lower valley
Were measured by the chilly wind.
King and minister probably did measure
The castle and the village,
Home and dwelling place were measured for us
By our ancestors.
Seven brothers then did measure
Both inner and outer space.

The Chirpon people in the yard call out:

Good, you mighty friends!

Now the people in the yard sing the song of the Osier Switch (71):

71. With the osier switches the Nyaopas were beaten whenever they gave unsatisfactory answers.

The turquoise-colored switch in my hand,
Whose home is India,
Grew up in the heart of Tibet
And grew to be strong and firm at the Dogri (72).

72. Name of a mountain.

Behold the twig: it is of gold! 585
Its tip is green: it is turquoise (73). 533●
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73. Compare not 51.

/84/ Indra, lord of the Gods, gave us
The command: Strike!
Gave with it the sacred prophet's word:
Sun and moon, to the two
Will be born a son,
Companion to the planets and the moon.
Banish evil tricks!
Frighten away bad guests!
Rain down blows, noble staff,
Whizzing on their best clothes!

This is the story of the staffs.

The Nyaopas answer:

Do not hit with birch or barberry!
Nor hit us with juniper wood!
If you knock in our hats
With one of those three woods,
You will pay for it a thousandfold.
If the body is injured,
You'll pay for it a thousandfold.
If you break the earring,
You'll pay for it a thousandfold.
If the saddle tears
You'll pay for it a thousandfold.

The people:

Quite right, mighty friends! Hail to you!

The Chirpon people:

This green osier switch
Here in my hand

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Covers with turquoise-green stem,
Green leaves, the land of man.
The lord of the world (74), the king, issued

74. The Bodhisattva Avalokitesvara is designated as the "lord of the world" (also of the three worlds); Indra, too, often receives this title.

The command: Strike with it!
And also gave the sacred prophet's word:
"Prince of the Middle Fort!
A son issues from you,
The companion of the planets and the stars."
Extinguish the malignant fire!
Banish evil tricks!
/85/ Frighten away bad guests!
Rain down blows, noble staff,
Whizzing on their best clothes!

Chorus: Hail to you!
May happiness and well-being accompany you!

The Nyaopas:

Do not hit with mountain willow or sallow,
Nor with bramble which pricks us!
If you knock in our hats
With those three woods,
You will rue it a thousand times, and so forth.

Chorus: Good, you mighty friends!
Good luck and hail to you!

The Chirpon people:

The turquoise osier switch here in my hand,
Whose root is of shell, covers
Deep down the land of the nymphs.
"Strike them!" is the wish

Of the Queen of the Nymphs Lchokpoma Drossilchan (75) 585 533 539

75. Tibetan lcog-po-ma dros-sil-can, the "rocking, shade-supplying willow."

She also spoke the sacred prophet's word:
From the middle of the earth
There sprouts a nymph's son,
The village god is close to him. --
Extinguish the malignant fire!
Banish evil tricks! and so forth.

Chorus: Om! Hail to you!

The Nyaopas:

Now, listen with your ears:
Neither walnut twig nor tamarisk,
Nor bramble take for beating!
If you hit with these three woods
And knock our hats in,
You will rue it a thousandfold.
If the body is harmed
You will rue it a thousandfold, and so on.

The people of the Chirpon house keep making attacks from the courtyard and beat down upon the Nyaopas with osier switches. /86/ But each time they are turned back with the assertion that the sticks are not of the right wood. They, the Nyaopas, are after all the sons of gods, and therefore they are only allowed to be beaten with twigs from the tree of the world which has it roots in the world of the nymphs (under the earth) and which grows through the earth (the realm of human beings) into the heavens (the world of the gods) (76).

76. According to the ancient, pre-Buddhistic cosmology.

The Chirpon again sally forth a number of times, on these occasions armed with different "woods": cooking spoons, soup ladles made of wood, wooden oven-rakes with charred tips, and the like, to the loud amusement of the crowd inside and outside.

585 The Nyaopas sing: Fire hooks, black-nosed (77),
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77. Oven-rakes (or pokers) made of wood, with a charred tip.

Soup and basting ladles? No!
If you knock our hats in
With those three woods
You will rue it a thousandfold.
If the body is harmed
You will rue it a thousandfold, and so on.

Since the Chirpon people cannot guess the right wood, the Nyaopas sing on:

There grows a wood with which one beats friends,
A magnificent, a supple wood,
From the tree which has one root only,
And which still bears three tall tops,
Tops--three, branches--six.

Bird Garuda (78)

78. Garuda (so it is in Sanskrit); Tibetan k'yun, mythical bird of the world of Buddhistic sagas, which is in the service of the gods of terror. It constantly fights against the hostile Nagas (snake gods). In pictures it is represented as a creature with a human body and with wings, human arms, a half human head with horns and a beak, bird's legs and a bird's tail. Often the Garuda has a snake in both hands and bites into it with its beak.

Sits on the first branch,
Without the nest
Or the gold egg breaking,
Or the bird being frightened.
Bring that branch to us!
Beat us with that twig!
Strike us with that wood!
Hit with this stick
And knock our hats in with it,

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You will never rue it.
/87/ If you injure our body
You will never rue it.
If the ear turquoise breaks
You will never pay for it.
If the saddle cloth tears
You will never pay for it.
On the second branch
King of the birds is enthroned (79).

79. Tibetan bya-rgyal rgod-po.

His turquoise egg
And his nest you must spare!
Do not frighten the bird!
Bring that branch!
Beat us with that wood!
Strike us with that stick!
Even if you do knock in
Our hats with that one
You will never rue it.
If the body is injured,
You will never regret it.
If the ear turquoise is broken
You will never regret it.
If the saddle cloth is torn,
You will never regret it.
On the third branch
Sits eagle White-head (80).

80. Tibetan go-bo glad dkar; the form ldad dkar in Francke's manuscript I consider to be a slip of the pen; it would not make any sense here; ldad-pa, meaning "to chew," does not fit into the context; on the other hand, glad, meaning "head," fits into it very well.

Do not harm his nest
Or his mother-of-pearl egg!
Do not frighten the bird!
Bring that wood to us!

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Beat us with that rod!
Hit us with that wood!
Strike with this stick
So that you knock our hat in,
And you will never rue it.
If the body is injured
You will never rue it.
If the earring is broken
/88/ You will never rue it.
If the saddle cloth is torn
You will never rue it.
On the fourth branch
Eagle White-neck (81) perches.

81. Tibetan glag-mo mk'al-dkar; the form in Francke's manuscript must likewise be a slip of the pen; mk'al-ma means "kidney" and does not fit into the context; I am substituting for mk'al the word mgul which means "neck" and thus I arrive at the translation "eagle White-neck."

Do not harm his nest
Nor his silver egg!
Do not frighten the bird!
Bring that wood to us!
Beat us with that club!
Hit us with that wood!
Strike with this stick
And knock our hat in,
And you will never rue it, and so on.
On the fifth branch
Perches the bird of the gods (82).

82. Lha-bya gon-mo I translate by "bird of the gods" (female).

Do not harm his nest
Nor his coral egg!
Do not frighten the bird!
Bring us this wood!
Beat us with that staff! and so on.
On the sixth branch

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Perches White Falcon.
Do not harm his nest
Nor his iron egg!
Do not frighten the bird!
Bring us this wood!
Beat us with that rod! and so on.

After a few more alternate songs in this style there follow a few more riddles in verse. The people of the Chirpon house say: "Oh, you, who have come hither in order to have the truth of words tested!"

Say, who seizes the wild yak by its horn?
Say, whose fist grasps the wild tiger?
Say, who might catch water with snares?
Say, who builds a castle out of loose sand?
/89/ Who wounds the water by a blow of his sword?
Tell us, which bird brings forth young?
Tell us, which animal of prey lays eggs?
Who follows the trace of the pair of rock-partridges (83) on the mountain?

83. Gon-sreg, the rock-partridge, "Haldenhuhn" (tetraogallus tibetanus). /I have been unable to find an English equivalent for this word but assume it to be synonymous with the preceding Berghuhn and Felsenhuhn, Steinhuhn, etc. --translator./. Francke's translation here reads: "Name two rock-partridges whose traces lose themselves in the mountains"; but rjes gcod-pa means "to follow a trace" and I translate it accordingly.

Who sends the many-colored splendor to the North's grey mist? (84)

84. Francke's translation reads here: "Who orders the giant burden of the many-colored reed in the North?" I have arrived at a divergent translation, to which the answer, the solution to the riddle fits.

Say, who sews the mantle for the slate mountain?
Which bird has teeth growing to its pair of wings?
Say, to whom are we giving these riddles, who solves them?

585 The Nyaopas answer:
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The wild yak's horn is forced
By the hero Mogchen rem-pa (85).

[773] 85. rMog-čen rem-pa, meaning "great, strong helmet." This, like the names in verses 2 and 3, are the names of mythical heroes of pre-history.

The hero A-p'o bstan-yan (86)

86. Ap'o bstan-yan. Ap'o means "father" in the dialect of Baltistan and Lower Ladakh; these heroes are designated by this title.

Seizes the tiger with his fist.
Only Jaksha źon-t'og (87)

87. Yag-śa źon t'og in Tibetan.

Catches water with a sling.
Only the swallow bird
Builds a castle out of loose sand.
Only the water itself (88)

88. Here probably the waterfall is meant.

Wounds the water with swords.
A bird that gives birth to young
Is the bat (89).

[825] 89. It should not surprise us that the bat is counted among the birds by the Tibetans when we consider that in German medieval books of natural history the bat was classified in the same species.

An animal of prey which lays eggs
Is the quick weasel (90).

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90. The assertion that the weasel lays eggs is to be explained

from the fact that this evil robber of nests is often seen with an egg in its mouth, which led to the erroneous conclusion. 585 539 539 [825]

And the "rock-partridge's trace" which runs along the mountains there:

They are veins in the rock (91).

91. Quartz vein in the slate cliff.

The crystal mistress who rules over a thousand colors the pale North

Is Bruguma (92)

92. aBru-gu-ma, the wife of the mythical king Kesar. The "colors of the North" seem to indicate the northern lights. [773]

The mantle for the large slate mountain
Is probably sewn by Vishvakarma, the heavenly smith (93)

93. The Hephaistos (Vulcan) of Hindu and Buddhist mythology is meant by this "heavenly smith."

Teeth in addition to its pair of wings
Has the bat in its mouth.
You people who are giving riddles and demanding a solution!
It will be necessary to take something away from you.

Chorus: [illegible], Good, you mighty friends!
Om, hail to you!

/90/ After further examining questions in the form of a song there finally comes the following song as the concluding one, which is sung alternately:

The people of the Chirpon house are still singing with the gate locked:

Many a one is distinguished through his wisdom,
Many a one is so only by his birth
There are many who know nothing.

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Therefore it's important to test for oneself.
Where distinguished parentage is paired
With much wisdom, there it's good.
A high-born person needs nine-fold wisdom,
A low-born person--ninefold wisdom.
Do you come as friends from a noble tribe?
Are you only striving for the money-bag?
If you came as noble ones, you came as friends.
If you came as mean ones, you came for the sake of grain.
Did you come without force? Do you want to make friends?
There are three kinds of enemies,
Three kinds of friends.
Enumerate them, the three!

Chorus: Right!

The Nyaopas answer singing:

Three kinds of enemies there are:
The enemy who wishes sickness upon you,
The enemy full of jealousy,
The enemy who avenges himself with blood. --
We come not as enemies,
We are friends to you.
Three kinds of friends there are:
God, the helper-friend (94),

94. Tibetan dkon-mčog skyabs-kyi gnyen.

The bond of love between parents,
Blood relationship.
These the three kinds.

Chorus: So it is good.

555 With this song, the nineteenth of the whole series (of which we here are only giving a few samples), the scene in front of the bride's house is ended (95). The bride's relatives and the tribe have been /91/

95. Sometimes there are further obstacles to be overcome by

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Now the music is silent. The dance is at an end. The Nyaopas go towards the tent. But still they may not give themselves over to rest and enjoyment. The relatives of the bride go toward them and again a question and answer game in the form of a song starts up. The Nyaopas must pass another test before they may take their places in the row of guests. The people from the Chirpon house sing the Song of the Carpets (98).

98. From Ladakhi Songs by A. H. Francke, Leh, 1899. The translation of this song into German was done by the author of the present work.

Whose carpet, tell me truly,
Might the high heavens be.
Whose carpet, tell me truly,
Might the high glacier be.
Whose carpet, tell me truly,
Might the high boulder be.
Whose carpet, tell me truly,
/96/ Might the high mountain lake be.
Whose carpet, tell me truly,
Might that high castle be.
Whose carpet, tell me truly,
Might the wide earth be.
Who uses as carpet in this land
A saddle cloth with a blue edge?
Who for a carpet likes to use, you must tell me,
The wild sheep's brown fur?
Whom serves as carpet, tell me quick,
The meadow green and the forest thick?
Whose is that carpet? Whom do you think
This roll of cloth must serve?

The Nyaopas answer:

The high heavens so blue and clear
Must be the sun's (99) carpet and the moon's.

99. According to the astronomy of the Indians, Tibetans as well as of the Assyrians and Babylonians, sun and moon are

counted among the planets, and they are considered animate 821
divine beings which have an influence upon the fates of human beings and are worshipped as gods.

The glacier above is a carpet, I ween, 585
For the lion with the turquoise-colored mane. 533●
The high rocks carpet are 539
For the large ibex quick as the wind.
The mountain lake blue as carpet may suffice
For the wife of the fish with the golden eyes.
The castle so high, so proud and so fine
Must the nobleman's carpet be.
The great earth's mighty spaces
Signify the Chinese Emperor's carpet.
In the saddle cloth with the blue edge
Agu Palle (100) his carpet found.

100. A-gu p'al-le, one of the 13 heroes of the Tibetan Kesar myth. [773]

The brown fur of the wild sheep must be
Agu Khru btungs' (101) carpet, I suppose.

101. A-gu k'ru btuns, another of these heroes who has the head of a falcon.

The meadows and woods must be
A carpet for birds large and small
This roll of cloth here? A carpet fine
For the seven (102) Nyaopa brothers it must be.

102. Seven Nyaopas may be active at a very large wedding.

The Chirpon people call out loud: "Good, you noble friends! 585
Now take your place and drink a little bowl of beer!" Finally /Following p. 96 there are two full-page illustrations, one of a "Tibetan bride (without her bridal hat)"; the other of a "Bridegroom in Ladakh."/ /97/ the five "Nyaopa brothers" sit down on the carpet in the places appointed for them near the tent entrance, and then they are served with ample food and drink.

585 Late into the afternoon everybody gives himself over to the enjoyment of what is served. A moment which everyone awaits with tense anticipation is that when the large wedding cake (abran-rgyas) is taken apart. Two men from the tribe of the Chirpon see to this matter. The first "tile" is thrown in a wide arc over the heads of the bystanders, as an offering to the gods. The dogs and crows who have long been waiting for this moment again receive the offering greedily. Then the tsampa tiles are distributed among the guests and those that may be left over are handed out to the poor who have come to the wedding in great numbers. At this occasion fighting again takes place.

The beer is eagerly consumed by the men. Ceaselessly women [562] go through the rows and pour beer into the drinking bowls before they are quite emptied. The women have no time to sit down with the men and to feast and amuse themselves with them. Nor is this customary. It is their duty to wait upon the men. Lady Deskyid, the mother of the bride, supervises the cooking and distribution of the food and the drinks in the chansa above and in the courtyard below. The women of the circle of relatives and of the clan look after the serving and the many matters that must be attended to at such a large wedding. In between they may occasionally find a few minutes to spare for eating mouthfuls, drinking a bowl of tea and above all for prattling. A few women armed with osier switches go around between the drinking [273] men, and whenever they find that a man is not drinking a proper amount of beer they give him a few blows on his back amid joking words. This is the drinking enforcement (nan-can). Moderate drinking is considered detrimental to the happiness of the betrothed couple.

585 In between, individual men sing songs. Thus a young man ●533 from Kalatse first sang the song of the "secret love"; it was said that 539 secretly he had been in love with the daughter of the Chirpon.

/98/ Up yonder on the green slope
There blooms a lovely little flower.
Listen, you boy!
It blooms forth beautifully.
Listen, you boy!
Pick the little flower,
Oh you boy!
Pick the lovely one and guard it well!

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Not with your hand, lest it wither!
Oh, with your soul you must pick it well!
Into your heart you must lock it.

There now follows a series of songs about the origin of the reed (103) from which the lucky arrow (mda-dar) of the gNatridpa is

103. Here, one after the other, the things that play a part at the wedding, are celebrated in song: the carpet, the arrow that brings luck, the beer, and the like. These songs are taken from the manuscript collection Trinklieder mit den fünf Blumen /Drinking songs with the five flowers/. (me-tog lña-ldan-gyi can-glu), collected by Prof. Dr. A.H. Francke. Their translation into German was done by the author of the present work.

made. Again they are alternate songs.

The people of the Chirpon house sing:

Where may the first reed have grown?
And where did the second reed grow?
Say, where did the third reed grow?

The people from Kalatse answer:

First reed grew in China,
Second reed grew in Tibet,
Third reed grew in India;

The Chirpon people:

Good!

The same: How the first knot (of the reed) grew, who saw it?
How the second knot did grow, who saw it?
How the thrid knot did grow, who saw it?

The Dragshos people answer:

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[772]

Gods (104) saw the first knot's growth,

104. The reed of the magic arrow grew "through three realms"; these are the three realms of ancient Tibetan cosmology: the realm of the gods, the realm of human beings and that of the nymphs /or, sprites/ (nagas), the latter being under the earth.

Gods high and mighty saw it being formed.
Nymphs saw the second knot's growth,
Nymph Nor-dsom-mo, she saw it.
Men saw the third knot's growth,
Men of clever mind saw it come into being.

/99/ The Chirpon people:

Good!

The same: Say what is the reed's father's name (105)?

[774] 105. This discussion here concerns the father, mother and child of the reed. Buddhists, as well as Hindus, consider all things of nature as beings with souls, in that all possess something of the substance of the world soul (the Brahma).

Reed's mother's name--what might it be?
And the reed itself--what is it called?

The men from Kalatse (Dragshos people) answer:

Reed's father's name is "Great Reed" (rgya-smyug),
And its mother's name is--spindle reed (106) (p'aṅ-smyug),

[831] 106. The spindle is considered the symbol of the female, the arrow as that of the male sex. Compare the use of the "spear of Mars" to designate the male, and of the "apple of Aphrodite" to designate the female sex in Occidental scholarship.

And its own name is--arrow reed (md'a-msyug).

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Chorus of bystanders:

Good!

The Chirpon people sing:

Did the reed grow out of rock? In the meadow?
Did it grow amid the boulder rubble? In the mud?

The Dragshos people:

Not on rocks grew the reed,
Nor meadow brought it forth,
Nor did it grow amid the rubble,
Gold with glowing brought it forth.

Now there follows a series of songs in which are elaborately described the finding of the reed, its transportation, the making and effect of the lucky arrow. We only give the latter:

The Chirpon people sing: (107)

107. Number 11 of the Trinklieder /Drinking Songs/

When the arrow to the high heaven flew,
What news may you have of that?
When the arrow to the high rock flew,
What news may you have of that?
When the arrow to the high mountain pasture flew,
What news may you have of that?
When the arrow to the high mountain lake flew,
What news may you have of that?
When the arrow to the high mountain forest flew,
What news may you have of that?

/100/ The Dragshos people:

When the arrow to the high heaven flew,
It brought the wings of the king of the birds.
When the arrow to the high cliff flew,

It brought the ibex' muscle fibres (108).

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108. Here I translate "Muscle fibres from the shoulder blade of the great ibex and of the old cow"; Tibetan: "skyin-ĉen ba-rgan-gyi sogs-rgyus k'yoṅs"; "sogs" seems to me to be the more correct form since "gsogs" does not make any sense here and is probably a mistake which slipped in during the dictation. Prof. Francke translated the sentence: "The arrow brought something of the treasures of the old, great female ibex down with it."

When the arrow to the high mountain pasture flew,
It brought muscle meat of the wild yak bull.
When the arrow to the high mountain lake flew,
It brought glue from the little fish Khyu-ru.
When the arrow to the high mountain forest flew,
It brought the tiger's muscle fibres.

Now, after a few other songs, there follows one in which the female beer brewer (ĉan-ma), who has brewed the beer for the guests, is made fun of (109).

109. Number 15 of the Trinklieder /Drinking Songs/.

The people from Kalatse sing:

Old brewer woman, your beer tastes strange!
You old brewer woman! What an evil brew!
It tastes like the singed wings of the king of the birds,
It tastes like the singed horn of the wild yak bull,
It tastes like the singed veins of the vain peacock,
It tastes like the singed scales of the little fish Rhyuru,
It tastes like the singed nails of a wicked wench;
I taste, old woman, five of the vile things.
Away with this beer! Away, we won't drink it!

The Chirpon people and the inhabitants of Tingmogang answer:

Without cause you scorn the old woman's beer.

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The power of the white lioness' heart is in it.
Her gall is mixed with it;
Sparrow's quarrelsomeness is also in it,
And some of its gall is also mixed with it.
See, hence comes the drinkers' desire for quarrel.
See also the sheep's stupidity in it,
For sheep's gall is also mixed with it.
Does your dullness not come from that?
If a noble person gifted with good sense
/101/ And of high rank should come--we should invite him to the chang.
The Nyaopa brothers, too, the seven (110), we invite.

110. Compare not 102.

To a weakling we serve no beer.
If a noble person drinks it, it turns into life's elixir (111),

111. The life's elixir, really devil's elixir (Tibetan bdud-rtsi; Sanskrit amrita) plays an important part in the magical literature (Tantra) and in popular belief. Gods and men fight for this precious material which confers immortality, or at least a long life and magical powers. [789]

To the mean person it only works as a stupefier.

The people:

"Good, you noble gentlemen!"

Again the people from Kalatse sing:

Such beer is not for us. Scatter it up to the sky!
If the sky takes it, we shall drink the beer.
Such beer is not for us. Scatter it up the rocks!
If it runs up the rock, we shall drink the beer.
Such beer is not for us. Scatter it up to the glacier!
If a piece of ice so much as the size of a mirror (112) should melt, we'll drink.

112. A small, round metal hand mirror, the size of a serving

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plate.

Such beer one does not drink. Scatter it to the earth only!
If a picture (113) should arise, we would drink the beer.

[787]

113. A figure which is formed on the ground by the beer that has been poured out, by means of which one is supposed to foretell the future.

Such beer one does not drink. Just pour it into the water!
If a tress is braided there (114), we shall drink beer.

114. This refers to the ruffling of the surface of the water when something is poured on to it.

The Chirpon people answer:

Who in the sky takes the beer except sun and moon?
Sun and moon, those two you certainly do not resemble.
Waste no words! Offer a draught!
Who runs up the cliff? The old she-ibex it is (115),

115. The she-ibex /Steinziege/--the female of the ibex /Steinbock/ (Capra sibirica).

Do not worry! For you do not resemble it.
Waste no words! Offer a draught!
The size of a mirror a spot melted through sun and moon,
Do not worry! You do not resemble them.
Waste no words! Offer a draught!
Pictures on the earth are drawn by the black yak (116).

116. The yak's track on the earth is meant.

Do not worry! For you do not resemble it.
Waste no words! Offer a draught!
Little fish Golden Eye alone braids tresses in the water (117).

117. The ruffled course of the fish that swims at the surface of the water.

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[539]

Do not worry! For you do not resemble it.
Waste no words! Offer a draught!
Perfect is the beer that the old woman brews!

/102/ In this way hour after hour passes amid singing, teasing, feasting, and imbibing; the throats of the singers become rough and hoarse. Loud, animated chattering of those heated by the beer intermingles with the singing, and in between there is the giggling and sudden screaming of the girls when the young fellows have indulged in a crude joke with them.

But where is the bridal couple, for whose sake all these people were celebrating after all, during all this time? Occasionally the bridegroom would sit between his father and his uncle in the row of guests, but then he would disappear again. He evidently felt uncomfortable in this atmosphere. The bride remains entirely invisible to the guests. From early morning on she is on her way, accompanied by her girl friends (adza-mo) and companions (ya-do), making farewell visits in the houses of relatives and friends. Everywhere she is entertained and honored. At the moment she is not concerned about the bridegroom and the celebration in the house of her parents. This is not demanded by custom. Not till afternoon does she return, with her female companions, to the house of her parents unnoticed by the guests outside. 585

And now there begins for her one of the main tasks of the day: the bridesmaids and the girl friends set about dressing and decking out the bride for her wedding. Her ten braids are loosened, her black hair is washed, the girl friends braid the tresses anew and her hair is greased with butter so that it shines. Then the blinker-like dsarus covered with otter's fur are sewn into her tresses sideways; and finally the main ornament, the great perag, the turquoise ornament, is placed on her head and fastened to her hair. This perag (118) is a wide stiff band, made 585 302 585 301

118. The perag is considered a symbol of the snake which has been worshipped by the Tibetans, as well as by other Asiatic peoples, as divine, from time immemorial. In pictures the snake virgins (klui bu-mo; Sanskrit nagi, the nymphs of ancient Germanic saga) are represented as beautiful girls above whose heads tower snakes. The shape of the perag is reminiscent of those snakes while the coral band next to it reminds one of their scaly tails. [825]

of several strips of cotton material which are glued on top of one another.

Wölfing: /perhaps just a coinage meaning "wolf-man."--translator./) 585
from Teya had promised a sheep and now he only brought a little 431
goat's kid. "The wolf has eaten his sheep himself," Bandhepa thereupon mocked, alluding to the name of the man who had a reputation for being stingy. It was Bandhepa, as may be recalled, who always opened his mouth the widest. "That's right, and the ram stank too much for him, and therefore he wanted to get rid of it," some of the other men immediately joined in. These taunts went on in this manner for the entire day until there was almost a fight with the wolf-man. The lonpo who was respected among all of them, finally established peace again.

The celebration lasted far into the night. The later it became, 585
the wilder the goings-on got. Yon-tan from the Break-leg house, the brother of the village lama, would begin to sing drinking songs /114/ which provoked the guests to drink. No one wanted to be behind the other in this, everyone tried to outdo the other in drinking. Few of them stayed sober like Lobsang Wanggyal who, although he was a host who liked to appear generous and who liked to see jolly guests around him, nevertheless kept measure in drinking himself.

As it became dark there suddenly appeared a troupe of Bedas, [563]
men and women, boys and girls, of Aryan-Indian descent, an itinerant 585
people of musicians and jugglers who always appear wherever happy 533●
occasions are being celebrated and where there is something to be 535
earned. Some of the boys and girls had attractive, regular features, but their deportment was brash and provoking. The Bedas sang Indian and Tibetan songs to the lute, some of these with a delicate and fragrant content. Their dances, accompanied by the sound of the lute and of the tambourine were also not without their charm. But the later it got and the more everybody's blood was stirred, the wilder and more passionate the songs and the dances became; and at times the celebration threatened to degenerate into a wild orgy, something which Lobsang Wanggyal, however, was able to prevent.

The young bridegroom appeared among the guests for a short 585
period of time and sitting among his relatives he listened for a while to the goings-on. But towards evening, as soon as this seemed feasible, he left the carousing and brawling company whose doings he did not enjoy. His young wife looked on at the dances for a while, standing in the door with her Bagrogs; then she disappeared too.

Not till late at night did the people from Tingmogang and the guests from the neighboring villages set out on their way home. Once

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/Following page 205/

Mon (musicians)

7: Francke M-5 (no date) 1904 AJ4 West Tibetans AJ4
Dard AV3

366 A. H. Francke—*A language map of West Tibet with notes.* [No. 4,

T D 174 797 782 539

The following is my attempt at a restoration of the text according to the Dard-dialect of Da:

Dargyassi de tija namo hla zhuni
Shuni bhi tija namo hla zhuni
Sinani bhi tija namo hla zhuni

Translation:

Give abundance! Honour to thee, oh god Zhuni!
Crops also! Honour to thee, oh god Zhuni!
A son also! Honour to thee, oh god Zhuni!

T D 539

Notes on the Dard text:

Dar-rgyas is a Tibetan synonym compositum meaning about 'abundance;' *di* was probably in course of time contracted from *de*, give, and *ti*, thee; *tisha* or *tija* means 'to thee,' *zha* and *ja* are frequently used terminations of the dative case; *nomo* instead of *namo* is a case of assimilation of the vowel of the first syllable to that of the second syllable; *namo* as well as *nomo* often occur in the sense of 'glory, honour' in the Bono-na-songs, Ladakhi Songs, No. XXXI ff; *hla* is the Tibetan *lha*, a Pre-Buddhist god; *Zhuni* is the proper name of the house god. *Shuni* means 'harvest'; *bi* is supposed to be the same as Urdu *bhi*, meaning 'also.' Also in the second and third lines the *ti* of *tisha* was lost in the preceding word. The *ni* in *sinani* is the emphatic syllable of Tibetan.

T D 174 527 796

(4) *Dard customs.*—To the present day the Māmani-festival is considered as a Dard custom. It is held 1½ months after the 21st of December. In Khalatse it is celebrated in this way:—Cooked heads of goats and sheep, and omelettes called *ten ten*, are brought before an ancient row of *mchod rten* (mchod rtengyi sgang) which goes back to Dard times, and a feast is given to everybody who will partake in it. Strangers are welcome.

T D 174 533

Also the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected here. In Ladakhi music, besides the Chinese scale,—classical scales are in frequent use. Of classical scales I have discovered the following in my collection of Ladakhi tunes: Ionian, Aeolian, Lydian, Mixo-Lydian. It is easier to believe that these scales came here through a Dard channel than from Tibet. Although the metre of the Tibetan Ladakhi songs is almost invariably trochaic, the metre of the Ladakhi tunes is iambic.

T D 174

I have tried to prove the Dard origin of one single West Tibetan village only. It would probably be easy to accumulate similar reasons

563 sider Lahulis inferior. A Tibetan can take a Lahuli woman for his
582 wife. But a Tibetan girl is not encouraged to marry a Lahuli man. The Lahuli man has indeed an unhappy position. The women on the south side of Rothang Pass do not covet him, partly because of his exploitation of his womenfolk, partly because there is a greater variety of food in Kulu than in Lahul. The women on the Tibetan side of the Himalayas do not want the Lahuli man because he is "inferior." Lahul is an in-between place—one from which men and women both want to escape. Perhaps that is one
• 533 reason for its sparse population. Perhaps that is one reason why the men have such sad and plaintive voices when they sing their folk songs.

The one I best remember—one sung for us by five male villagers of Jispa, the next village beyond Kyelang—is about the girl Angmo.

> *Angmo used to live with her parents when a child.*
> *When she grew up she fell in love with a boy.*
> *They married happily.*
> *After marriage the girl left Lahul*
> *And went and lived with her husband,*
> *Forsaking her parents and brothers and sisters.*•

423 These Lahuli folk have an in-between status in another respect.
221 While there are a few landed estates, the country is mostly popu-
231 lated by small farmers. The few Lahulis who own sheep and goats go north in the summer and south in the winter. The sheep one sees there in summer months come up from the Kangra for a few months' grazing in the high basins.

132 The rainfall in Lahul averages about twenty-three inches annually. May, June, and July are lush months. By August the ground is dried out and the grain is turning brown. By September the land is barren and dusty. October sees the passes clogged with snow. Lahul is then isolated until summer. November or

•See page 333, category 116

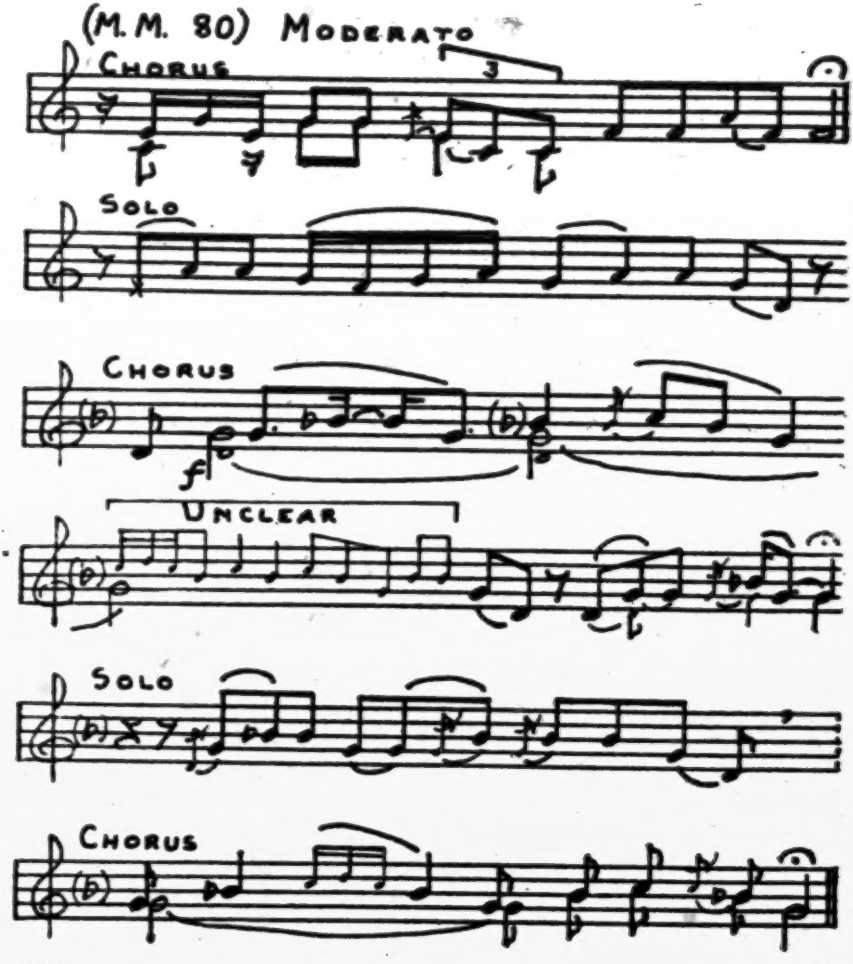
APPENDIX 4

• 533

MUSIC TRANSCRIPTIONS by JENÖ TAKACS

UNDETERMINED PITCH = x

Kulu song about Kunjva, the lover



Lahuli song about the girl, Angmo

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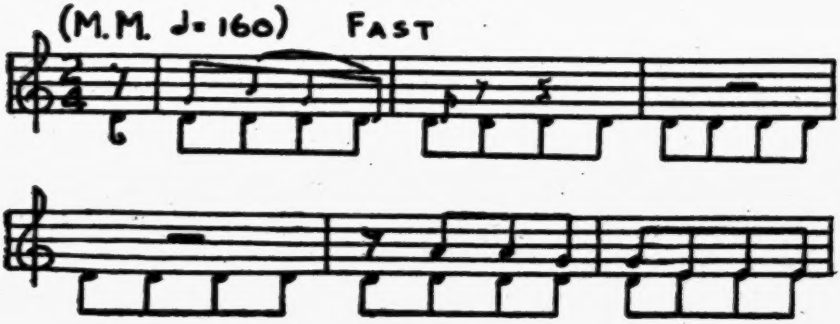
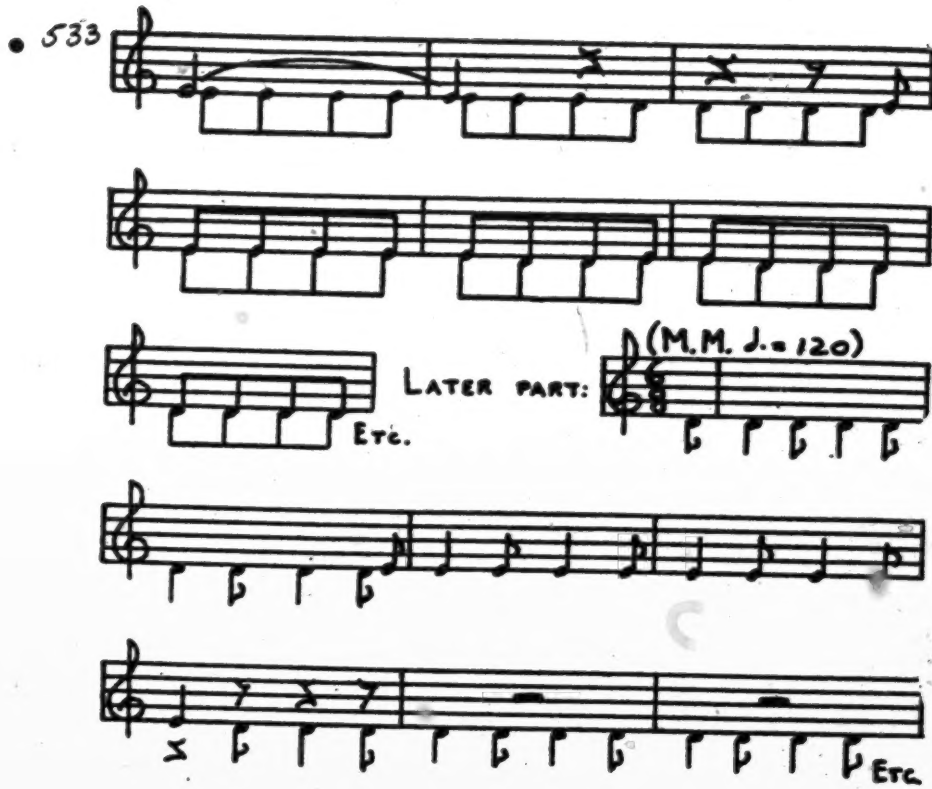
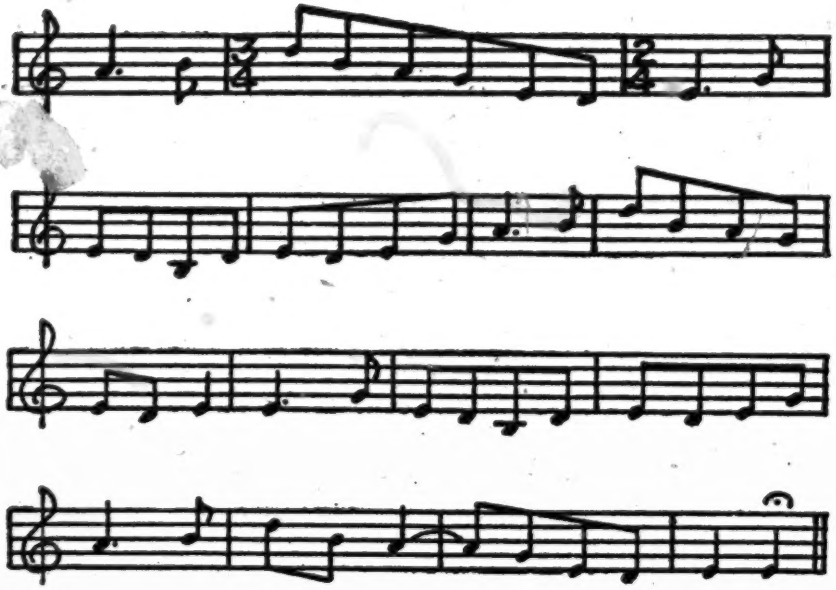
Lama chant from Hemis Monastery



Appendix



Ladakhi song about Tashiwangyal



The Rose of Ladakh, by Zila in Leh

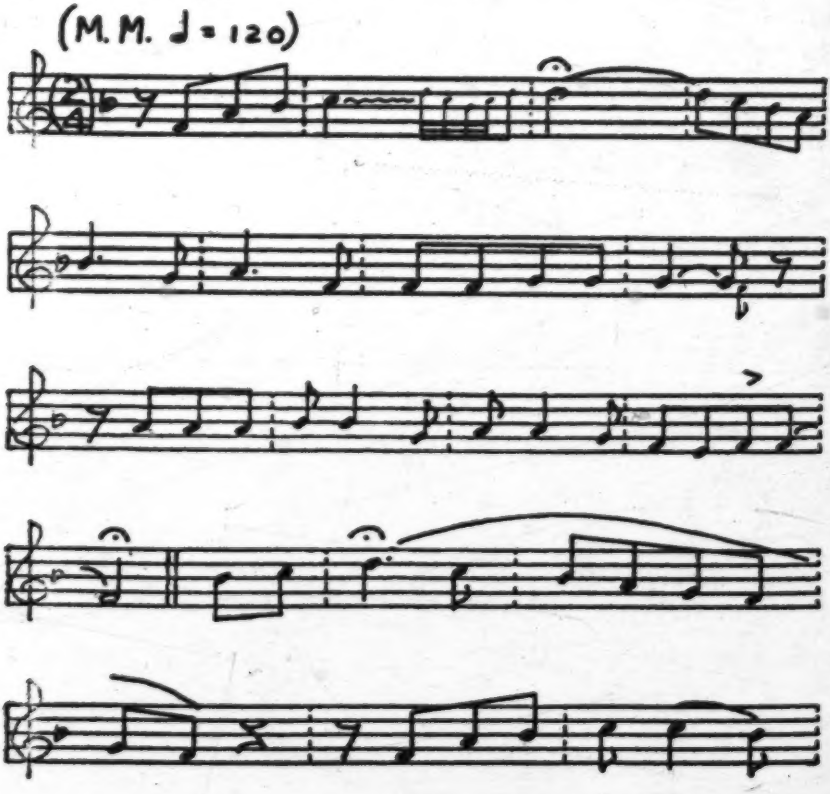
Appendix

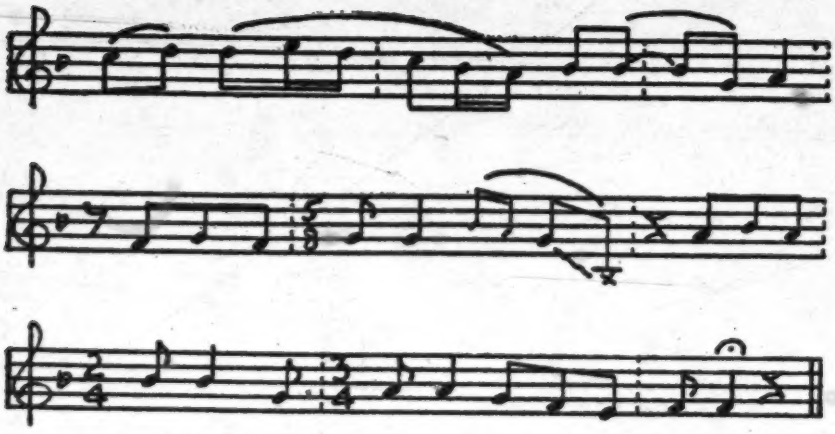
Ladakhi song about Tseringskyit

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

Appendix

Nationalist song from Pakhtunistan





Polo song from Gilgit

[P. 340 is blank]

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

acts as mentor. He probably has a shop on the other side of the road, and keeps his eye open for stray customers while listening to his pupils. He reads a phrase and all the boys say it after him. Ask taught or teacher to explain what has been read, and they will acknowledge complete ignorance, and this with absolutely no feeling of shame. In Mohammedanism and Buddhism it seems as if the letter does not kill, but gives life. If the teacher is tired, he allows his class to practise reading by themselves. Each boy reads in a loud voice what 'seemeth him good,' and a horrible noise results.

Next in importance, though not in status, come the musicians and minstrels. Although no function is complete without the band, yet those providing the music are low in caste and classed with carpenters, both generally of Mon descent. They possess two kinds of instruments only, the small kettle-drum, the parchment of which is tightly stretched over a wooden frame shaped like a large bowl and is beaten with two short sticks; these drums are termed *dummadums*, which describes the music made so accurately that nothing further need be said. The other instrument is the flageolet, made of wood about two feet long, decorated with silver, and having a small metal mouthpiece. The tone this produces is a beautifully mellow one, and the tunes consist of many demi-semi-tones. If necessary these gentlemen will play almost continuously from morning till night, only needing a little beer or butter-tea and barley-flour occasionally to keep them going. These are the professional musicians, but many an ordinary family can boast its bard, who recounts the wonderful deeds performed by the mythical King Kesar, or tells of an heroic act done by some ancient townsman. The story is told, but every now and again the teller breaks into song, accompanying himself on his home-made fiddle. This is much like its Western counterpart, only the wooden section is narrower, shorter and deeper, and this sound-box is covered above with parchment. Strings are made of sheeps' GUT, AND THE BOW OF HORSE-HAIR.

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

574 are personally invited by him. At the lower end of the wood he has lately built a guest-house on the plan of the bungalows inhabited by the missionaries in Leh. On the side furthest from the road, directly opposite the monastery, the wood 000 ends abruptly on the bare hillside of rock and stone. Climbing to a good vantage point on this, a delightful spot can be found to listen to the monastic evensong, and watch the shadows steal over the vast expanse of the river and valley spread out below.

Though the spur of hills cuts off the main Indus valley to the left, beyond it rises tier after tier of great bare lonely mountain tops, overwhelming in their immense majesty. Behind even these giants, the clouds lift to disclose still greater heights of everlasting snow. Truly one has now the impression of having arrived on " the roof of the world." In the valleys below, the lights and shades chase across hill and plain, and, as the moon comes up in the cloud-flecked sky behind and pursues her slow path through the white wind driven masses, the strangest wraith-like forms seem to rise and pass below. At first they appear to be white clouds tucked down between the lesser hills, but, as they move to and fro, it becomes evident that it is merely the effect of the moonlight between the passing clouds thrown on to the sandy spaces. ● 533 Then across the stillness of that great expanse, hitherto only 797 broken by the stream coursing down between the trees some 346 way below and the breezes rustling their leaves, comes the strangest music, slowly rising in pitch and increasing in tone till the hills take hold of it, and roll its reverberations on among themselves, achieving an effect weird and fascinating beyond description. Turning in the direction of the sound, one sees to the left, in the darkness only, the faint outlines of the monastery building with dim lights shining in its windows, while other tiny ones twinkle fitfully in the quaint habitations merging into the hillside, whose queer ridged stratification is faintly perceptible, but one knows that on the roof of the

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

533 *dGonpa* strangely appropriate lama figures with fairy-tale
797 hats are blowing long shawms, telescopic trumpets which pull
346 out to about fourteen feet, while at their sides are other priests ready to take turn with their smaller flageolets. The strangely Wagnerian effects of these shawms, which is soon replaced by the higher tones of the other instruments, throw a plaintive, questioning, sweetly-sad melody out into the mysteries of the
600 silent grandeur around. The vastness of nature's magnificent rugged mightiness, the elfish dwelling places and lights fashioned by human hands in this strange mountain fastness, and the haunting nature of the weird music under the star-spangled moonlit sky, combine to form an atmosphere which will last as long as the memory can recall them. Returning to camp, we almost stumble over a pile of sacks, and are surprised to hear a *zhu-le* and descry a head at one end. It is our own ponymen, who had been passed sitting round their camp-fire on our way out, now already tucked up under their sacks in the open. Proceeding more warily, more sacks are found covering watchers beside a mare who foaled the day after arrival, and yet she, carrying her load with her two-days old offspring at her side, will travel back with us next day, the long-legged wee thing occasionally getting a lift in the arms of the ponyman, and turning up at the camping place apparently none the worse for its fourteen mile run.

796 Up the sides of the stream sounds of revelry begin to arise from around the camp-fires of the many pilgrims, laughter and chatter and the rhythmic beat of dance music. Many
[291] of these pilgrims we have already seen on the road ; town
[301] ladies from Leh with immensely wide *perags* and all their gala finery, rattling with jewelry, their blue turquoises and gay capes of red and green showing up as delightful spots of colour on the bare brown landscape when they rode ahead.
184 Stopping at any little spot by the roadside, where water is accessible to brew their tea, were little groups of wayfarers from the countryside below Leh and from the lesser known

15: Francke
539, 533

AJ4 West Tibetans AJ4

/For songs connected with ceremonies other than the wedding ceremony see category 796. --Analyst/

/For theoretical analyses of songs which appear in this source as well as discussions of songs in other collections, see category 116, pp. 1-8. --Analyst/

15: Francke
533

AJ4 West Tibetans AJ4

/The various songs included in the text have been marked mainly for category 539. --Analyst/

539 Chinese, and the dynasty that was ruling at that time (1836) even
191 recognized him as its tutelary spirit. Further, Schmidt states:
993 "Since Gesser-Chan is named in the saga as the ruler of three Tibetan tribes, the Tussa, Dongsar, and Lik, this fact has induced the Chinese to weave him into their history of the three empires, and to assign to him an epoch in their chronology, namely, the beginning of the third century." As long as only the Mongolian version of the Kesar saga was known, it remained of necessity undetermined whether the saga was of Mongolian or of Tibetan origin. But as soon as I published, in 1900, the first samples of the Tibetan Kesar saga as I had gathered it from oral sources (2), no disinterested

2. "Der Frühlingsmtthus der Kesarsage," Memoires de la Societe Finno-Ougneme, No. XV. Helsinki, 1900. Improved /or Corrected/ English edition in the Indian Antiquary, 1902.

observer was in any further doubt that the homeland of the sagas was to be found in Tibet. Professor A. Grünwedel wrote in the Globus (3) at that time: "In contrast to the familiar (Mongolian

3. Vol. XXVIII, No. 6.

/2/) versions, which represent Ge-sar as warrior and hero, Francke's texts are of a much more original nature and have a predominantly mythological character." Grimm had already expressed the opinion in his Kinder- und Haysmärchen /children's and household fairy tales/ that the Kesar saga, which was known to him only in the Mongolian version, had in all probability originally come into existence in Tibet. As we have already seen, this saga is also known to the Chinese and to the Mongols. But not only that--traces of it are likdwise to be found among the Turkish tribes, the Tungus and Buryat, and so forth. It looks as though this saga material has been disseminated all over Asia. I regard Western Tibet, and Ladakh in particular, as the country of origin for the versions that have become known up to now. The old West Tibetan kingdom is designated in chronicles as well as in inscriptions by Khrom-ge-sar-gdan,
533 "market place, Kesar's throne." In this region the saga is at home
564 to such an extent that each village has its own version, and the saga
539 is recited by musicians belonging to the caste of the Bhe-da. In their recital, the metrical parts of the saga are sung. But in this

instance it is not a question of materials learned from books. Rather, 533 ●
the sagas have been handed down orally from generation to genera- 539
tion, in the versions peculiar to the particular families concerned.
There is one feature which very clearly differentiates these oral ver- 539
sions of the Kesar saga from the Tibetan literary forms (there appear 771
to be several of these) (1) and from the Mongolian forms based on

1. B. Bergmann's version is called the "Little Gesar," Schmidt's version the "Big Gesar."

the Tibetan literary forms, which, incidentally, are written in prose. This distinguishing feature is the fact that the oral versions contain a religious system that has no relation to Buddhism and is even antagonistic to Buddhism. And this same religious system is to be found likewise in the wedding songs and in the hymns sung at the spring festival. The course of development of the Kesar epic seems 539
to me to be the following one: At first there were only the oral ver- 177
sions cultivated individually in the villages. Then a man who is favorably inclined to Buddhism gathers these materials, makes a collection of them, and, with a great many of his own additions, fashions an epic from them, the Gesar epic. This epic is printed and many copies are circulated, some of which reach the Chinese and the Mongolians. The Mongolians translate the epic into prose and change a number of passages to their taste.

We shall now turn our attention to the published versions of the 539
Kesar saga. The text I have called "Frühlingsmythus der Kesarsaga" 113
/Spring Myth of the Kesar Saga/ was published in Helsinki in 1900. This publication consisted of the Tibetan text with a German translation from two versions (2) which had been taken down from the

2. The girl Zar-ra, who supplied the first Sheh version, also belonged to the caste of the Bhedas there.

Bhedas (caste of musicians) in Sheh, seven miles above Leh. The [564]
publication of what I have called the "Winter Myth" followed in 1902, also in Helsinki. The text of this was again chiefly derived from the Bhedas in Sheh. The missing conclusion was replaced in Khalatse by the version that is current there. This publication contained approximately the content of the saga as it is to be found in Parts Two to Six (3). In Khalatse, situated on the Indus River about

3. To this should be added the story of the hero

585 While I was occupied with the study of these songs, I was told
127 that an ancient manuscript containing the wedding songs existed in
539 Tag-ma-cig, the neighboring village to the west of Khalatse. I immediately sent a messenger to that village in order to have the work delivered to me, but I was to learn that this could only be done in exchange for the payment of a fairly large sum of money. After this payment had been made, the manuscript was left with me for a month on a loan basis. This period of time was sufficient, however, for my faithful assistant, Ye-shes-rig-adzin, to copy the entire document. Unfortunately, the manuscript was so badly damaged in some places that several songs had to be left incomplete. Concerning the age of the manuscript nothing definite could be established. It was reported to me that they had begun writing them down only when there was danger that the old songs might be forgotten. The manuscript may perhaps be one hundred years old, and possibly a little more. According to my scribe's count, the booklet contains about sixty songs, mostly consisting of two parts. Quite a number of these correspond with the songs of Khalatse, and, in fact, there are repetitions both of the individual wedding songs
[533] and of the drinking songs. We observe that in Tag-ma-cig they did not differentiate at all between wedding songs and drinking songs. Yet the title of the entire collection is "Nyo-pas-sgo-la btan-ces-kyi-glu," "Songs of the Nyopa (Bride Buyers), To Be Sung at the Door." Even though at the time I was unable to understand much of the content of the songs, I nevertheless recognized immediately their extreme importance in the study of pre-Buddhistic religion, and I wished to make them accessible to the scholarly world. For this reason I had them multigraphed in twenty-eight copies with blue copy ink, but in this job I was quite unlucky. The impressions were for the most part so faint that they could not be deciphered. Fortunately, the copy made by Ye-shes-rig-adzin has been found again in the meantime and important data have been taken from it,
585 which will appear in the following pages. All these wedding songs
773 are particularly valuable because they contain a great deal of ma-
539 terial dealing with the Tibetan notions about the World Tree and the deities of the four points of the heavens. Later I was also supplied with wedding songs (nyo-pai-glu) from the villages of Shel and Phyi-dban. These are of a totally different nature, however. They are songs of praise addressed to kings and ministers who apparently celebrated their weddings in those localities. For the student of religion they are of no value.

782 826 that such bodily remains as those just mentioned, and also splinters of bones and samples of soil from famous places, are highly valued among the Tibetans. They constitute the contents of talismans, little pouches called srun-ba, "protectors," worn around the neck. The fact that among the masses of the people the belief in the mysterious power of certain parts of the body is still alive, is indicated by an observation which the missionary Heyde made. During [764] the cremation of a corpse he saw a man suddenly leap from the [266] crowd of spectators toward the dead body, rip out one of its eyes, and immediately consume it. Apparently he hoped in this manner to appropriate to himself some of the keen eyesight of the deceased person.

782 We now raise the question as to what is the situation with respect to human sacrifices among the Tibetans. There cannot be any doubt that among the bordering peoples in the western Himalayas, human sacrifices were the order of the day. There the Siva cult has its original home. From Siva and Kali the natives sought the blessings of fertility for their families and their fields, and they believed that it was necessary to reciprocate such divine gifts by means of sacrifices. Aside from the fruits of the field and the livestock, they sacrificed their own children to these gruesome divinities. Such human sacrifices were also customary in the valleys of Lahoul and Kunawar, which have since become Tibetan, and I have collected the reports of the inhabitants of Lahoul concerning this prac- [113] tice. See my hectographed article, "The Mythological and Historical Traditions of the Lahoul People" (Die mythologischen und geschichtlichen Uberlieferungen der Lahouler). In the vicinity of [533] Poo (sPu) in Kunawar I discovered a fairly large document with a collection of Tibetan songs. Concerning these songs it was stated that they were sung, several generations ago, during the ceremonies of human sacrifice. Although I studied these songs for an extended period, I was unable to find any sort of allusion to such sacrifices anywhere (1). As the stories collected in Lahoul report, the human

1. As the Reverend Schnabel writes to me from sPu, the following verse is said in sPu with reference to the human sacrifices: /Tara/ is speaking:

First, when I came hither from India,
I received /each year/ a three-year-old cow and an eight-year-old child.

According to this it certainly looks as though this hideous practice was first brought from India to the border Tibetans.

16: Asboe M-3 (no date) 1933 AJ4 West Tibetans AJ4
Lahul

When darkness falls, all make their way to another house in the village, each householder carrying a pot of beer, offering part to the village god, and sharing the remainder with his neighbours. The men folk then join in chorus singing their New Year Festival hymn addressed to the local god. Translated into English, it runs thus :—

A.

"In ancient times the age was propitious,
When a throne of gold was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the celestial regions was seated there,
So says the Lord of the gods.
The god *Ō-pam* sat there.
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a silver throne was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the central regions was seated there,
So says the Lord of the gods.
The god *Tsan Rgyab-ri* sat there.
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a throne of turquoise was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the nether regions was seated there,
So says the Lord of the gods.
The serpent demon *Hlu-bu-nor* sat there. (*Hlu*, T. *Klu*. S. *nāga*.—H. L. S.)
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a conch shell throne was erected ;
Someone was seated on that throne ;
Who was seated there ?
The Ruler of men was seated there.
So says the Lord of the gods.
Blessed is he who sits in the midst of the throne.

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In ancient times the age was propitious;
When a throne of glass was erected;
Someone was seated on that throne.
Who was seated there?
Rejoicing relations and friends were seated there,
So says the Lord of the gods.
Blessed are they who sit in the midst of the throne."

Then follows an invocation to the local god, sung to a different tune:—

B.

"In a house like this may a son be born to me;
May I be preserved from attack by enemies and robbers;
May I get a field large enough to be ploughed by a hundred yoke of oxen; and may no hail fall upon it;
May I receive beer as sweet as treacle to dissipate disease;
May I receive a hundred thousand thrones of gold;
May the All-conquering *Shakya Thubpa* who delivers men from hell, lead us in this life and the next into the path to heaven.
May I have a benign father wearing an ear ornament on his person, a mother who suckles me, a loving sister, and a hundred thousand thrones of gold.
May I obtain a dwelling good for my soul, a loving wife, a good watch dog to guard me day and night, and a hundred thousand thrones of gold.
May I get a swift pony, heedless of ups and downs, a good tent, and a hundred thousand relatives as useful to me as my own shoulder."

This invocation sung, another hymn to the local deity is raised by the assembled people:—

C.

"At the summit of the Eastern hills the trunks of the beeches have grown;
There the king of the birds of prey settles.
May we prosper, may we prosper.

At the summit of the Southern hills the trunks of the sandal tree have grown;
There the king of the peacocks settles.
May we prosper, may we prosper.

At the summit of the Western hills, the reeds have grown;
There the talking parrot settles.
May we prosper, may we prosper.

At the summit of the Northern hills,
The trunks of the willow trees have grown.
There the king of the sparrows settles.
May we prosper, may we prosper.

16: Asboe M-3 (no date) 1933 AJ4 West Tibetans AJ4 Lahul

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At the summit of the celestial mountains,
The broom has grown.
There the ravens settle.
May we prosper, may we prosper."

796 On the fifth and sixth days of the New Year Festival, no special ceremony is performed, except that the flour-and-water thumb impression is made on the wall by the housewife.

782 On the seventh day the ceremony of ringing out the New Year Festival is performed. This ceremony is called *Appa Bar-cha*. About 10 o'clock in the morning, two women from the house, walking slowly, approach the flour-and-butter thumb impressions on the wall (these being held to be the temporary residence of the god of the New Year). One carries *Sang-shū* and the *Kal-chor*, the other a vessel with flour mixed in water. When before the god, the woman carrying the flour and water dips a branch of juniper tree in the mixture, and makes three vertical marks over the circles, and then three similar marks on the outside lintel of each door of the house. On the outermost door (the front door as we would say) the *Kal-chor* is sprinkled and offered simultaneously with this prayer :—

D.

" About this time you came to us.
Until you arrive again at this time next year,
May neither disease nor fever overtake us."

With this prayer, the god is dismissed. Just before sunset of this last day of the New Year festivities, each householder takes three large unleavened breads, about the size of a dinner plate, to a neighbour's house. One of the breads has a representation of a sun and a moon in flour. These breads and a *drung-ryyas* are then offered to the village god, portions of it being consumed by the people.

Interchange of feasts goes on amongst the villages from the 12th month, and the 10th–15th day, until the 1st month and the 3rd–5th day of the Buddhist year. Only when this ceremony of *Appa Bar-cha* has been performed, do the villagers have free intercourse with one another in the matter of giving and returning feasts. A feast during the New Year celebrations consists of :—in the morning, three buckwheat cakes, three cakes of leavened wheat flour and butter, and tea per head ; and in the evening, meat, rice, vegetables, beer and ardent spirits.

Immediately following the New Year celebrations, a social function called *Go-tsi* is celebrated (1st month, 3rd to 5th day). The ceremony of *Thars* (Saved) is then performed.

At sunrise the villagers take a *drung-ryyas* with an effigy of a ram upon it, and sacrifice it to the village god. Then follows another offering of *Mar-gyen-tsi* (a ram made of butter), a pot of beer (*kal-chor*) and also the *Sang-shū* (which is an inseparable part of the sacrifices offered in this country). To offer these the various households have each to supply one plate of barley flour, and 2 oz. of butter. When the ceremony of *Thars* is thus completed, the people are allowed access to the houses of other villagers where a similar ceremony has already been performed.

16: Asboe M-3 (no date) 1933 AJ4 West Tibetans AJ4
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At dusk a large party of youths and young women goes in a body to a neighbouring village, and after copious draughts of beer and ardent spirits, the assembled crowd dividing into two parties, compete with each other in singing songs, the winners being those who can remember the words of the entire song. That same night the keeper of the village god (*Hla-bdag-po*) with a companion (*Hla-u-po*), having adorned themselves with appropriate festal robes, remain all night in front of a fire lit in the village temple. Next morning the father of a male born in the old year has to give a feast to the community. Then five or seven men and one woman, suitably attired, go to an appointed place where the rest of the villagers have already assembled. There the parents of male children born in the previous year have each to distribute to the community at least nine measures of barley flour, and 40 pounds of beer. An additional gift of one bottle of ardent spirits has to be presented to the *Hla-bdag-po* and *Hla-u-po*. All then return to their houses, where their share of the food is consumed.

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Before emerging from their houses to complete the ceremony of *Go-tsi*, a sacrifice of meat and salt (*tshā-sha*), bread (*ta-gir*), biscuit (*khur-ra*), roasted barley flour (*tsam-po*), entrails of a sheep (*gyu-ma*), wheat flour and butter (*pas-mar*) is made. This done, one woman is deputed to carry the *kal-chor*, whilst three men carrying a skin of a sheep dressed to represent a real sheep (*kul-tsi*), a bundle of sticks (*kaldra*) and a *drang-ryyas* between them, walk through the village saying, "*Hsi sharā-gsi ri-lo*" (a boy has been born).

In the meantime the *Hla-bdag-po*, with his escort, carrying a *kaldra* and *kal-chor* appears on the scene, when roasted barley and balls of butter (*mar*), *kal-chor*, and *drang-ryyas* are sacrificed. Then follows the ceremony of shooting arrows at the *kul-tsi*. The skin of a sheep is stuffed with juniper, and small pieces of sticks with flowers attached are stuck in the skin to represent a live sheep. The *Hla-bdag-po*, dressed in black, shoots seven, nine, or eleven, times with a set of four arrows, and all dance to the accompaniment of the village drums beaten by the blacksmiths.

At the festival of *Ak-ring* (1st month, 18th–19th day) a sheep is sacrificed by the usual method in Lahul, of tearing out its heart and casting it before the local deity, and much drinking of beer and ardent spirits is indulged in. In the evening is a function called *La-murts*, when the males of the village join in singing the following song :—

796
533

E.

"They say,

This year will be a prosperous one,
On the plain a fire is burning;
There is a yak on the plain,
There is a *dso-po* on the plain.
There is a ram on the plain.
There is a house on the plain.
There is a man carrying a load of barley until a sore breaks out on his back.
There is a man cutting meat until the wood block wears out.
There is man ladling out melted butter until the iron ladle wears out.
With snow on his head to the height of one cubit, a man goes into his house."

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796 After another bout of beer drinking, the youths career round the village, climbing the roofs of the houses and calling *Tso-tsai-mo-lo* down the chimneys. The male members who happen to be in the houses at the time, emerge carrying a plate of flour, and join the rest of the revellers. The flour thus collected is given to the children, who make dough effigies of a ram and present each householder with one. In return for this, the children receive flour and butter with which to hold feasts amongst themselves.

796 The next day the ceremony of *Buna* takes place. Each woman in the village then takes a
787 cake of buckwheat, and *sur* (sprouts of juniper and balls of butter) to a neighbour's house, where part is sacrificed and part consumed by the assembled people. On this occasion, when the food is being distributed, the children scramble for pieces of food thrown to them.

796 The festival of *Gam-tso* which occurs during the 1st month and the 18th–19th day, is the appointed time for arrow-shooting competitions. The target is made of a huge buckwheat cake 1½ feet long, 1 foot wide, and 4 inches thick, with horns and tail to represent a sheep. This is divided into three sections. All then shoot their arrows simultaneously. If an archer hits the left-hand section, he receives that part as his share, similarly the middle section. The right-hand section of the cake whether hit by an arrow or not, is divided amongst all the archers.

The festival of the She-Demon's New Year (*Lai-tsog'*) in the 1st month and the 27th day, is marked by an orgy of beer drinking, and the burning of straw in front of the houses. The duty of lighting the straw devolves upon the womenfolk, who sing a maledictory song to the she-
796 demon, whose physical proportions are supposed to be anything but flattering. They sing:—
● 533

F.

"The *Lai-tsog'* she-demon *Drang-gog-ma* who has breasts reaching to her waist, and hair reaching to her heels,

Go away.

Oh, *Drai-ni-rag'-sa-ni*, make an offering lamp of dung, with a wick of a loin cloth.

Burn urine for oil.

Ride astraddle on the beam of a weaving loom, using a besom as a whip.

With one canine tooth growing upwards, and one downwards, depart without even looking back."

796 The festivities during the first month of the Buddhist calendar terminate with the ceremony of *Dam-pa-rig'*, at which a full choral service is held for two days by the priests, followed in the evening and well through the night by heavy drinking and village dancing. For the sustenance of the entire community, each householder must supply 40 lb. of barley, one measure of rice, one measure of barley flour, and ½ lb. of butter. When these are all collected, the villagers pool the rations amongst themselves, and feast for seven days consecutively.

Five festivals occur during the second month of the Buddhist year. They are *Ringo*, *La-ma Chod-pa*, *Tsu-go-ki-la*, *Dun-chang*, and *Chai-dro-li*.

796 *Ringo* (2nd month).—Three households have to provide the beer for the community, and
787 also offer a *Drang-ryyas* to the local god, after which all enjoy themselves by drinking and gambling. Two or three days having elapsed a similar function is held.

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Lahul

796 In the fourth month ploughing operations begin, preceded by the ceremony of blessing
782 the ploughshare and the yoke of oxen. *Mar-zan*, *kal-chor*, and *la-shen* (roasted buckwheat) and *sang-shū* are sacrificed to the local god, whilst a *mar-zan* and *la-shen* thumb imprint is made on the ploughshare, the middle of the yoke, and on the foreheads of the yoke of oxen.

796 The *Ma-ṇi Tsei-shū* is celebrated in the fifth month, when the priests hold a service in the
793 village temple, and then adjourn to engage with their lay brethren in drinking and dancing. In this month also the priests, preceded by women carrying volumes of the Buddhist scriptures, bless the fields (*Bum-khor*).

796 At the *Chog'-si-kris* festival, the villagers employ a *Hla-po* (one in whom a god is supposed
787 to have entered) to disembowel a sheep and scatter the entrails before a sacred tree which is
[776] thought to be the residence of a fierce deity whose insatiable appetite demands the sacrifice of blood.

Following closely on this function, comes the *Tsei-shū*, when the priests, elaborately adorned,
[793] perform a devil dance. Large quantities of beer have to be provided by the people to regale the performing lamas (priests).

During the eighth month when the *Kar-za-rig'* festival is held, a certain individual cultivating what is known as the fields belonging to the village god, has to sacrifice a sheep, and supply the village with 120 lb. of beer by way of tax for his property. Again at this time a function called *Sang-rag'* is held, at which two he-goats must be sacrificed to a she-demon (*Nies-po-rang*). Immediately after this ceremony, those who possess ponies ride to a neighbouring village, where they engage in horse racing. A sheep having been sacrificed to the local god, and the remainder consumed in a half-raw condition, the shoulder blade is reserved as a target stuck in the ground. The horsemen then gallop over the course, and, as they pass the target, they throw stones at it endeavouring to shatter the bone of the sheep.

796 Before dismantling the corn ricks preparatory to threshing operations which take place
● 533 during the ninth month, one *drang-ryyas*, one *kal-chor*, and a *sang-shū* are offered in sacrifice to
787 the gods. Then the threshing begins, and as the oxen revolve round the centre pole in the threshing floor, the following songs eulogizing the cattle (in very much the same way as a farmer in the West will encourage his beasts of burden while performing some agricultural task) are sung :—

G.

Refrain : "*Hollo, hollo, hollo, hollo.*"
The cow goes round the threshing floor pole,
The bull goes round on the outer circle.
Refrain : "*Hiri-do, hiri-do.*"

The *dzo's* horn is like a conch shell,
The *dzo-mo's* tail is like a salutation scarf.
Refrain : "*Hiri-do, hiri-do.*"

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They are now fat like balls of butter,
In winter they will shrivel with leanness.
Refrain: "*Hollo, hollo, hollo, hollo.*"

The youths become stout-hearted,
The maidens' countenances become like mirrors.
Refrain: "*Hiri-do, hiri-do.*"

In the morning the *dzo-mo* goes to the hills,
In the evening she returns to be milked.
Refrain: "*Hollo, hollo, hollo, hollo.*"

The threshing floor pole is propitious like silver,
The barley is heaped on the outer edge of the threshing floor.
Refrain: "*Hollo, hollo, hollo, hollo.*"

When the straw is trodden out fine we are pleased,
When it is wet, it goes hard with the cattle.
Refrain: "*Hollo, hollo, hollo, hollo.*"

From early morning you endure hardship,
Try hard, and continue to go round (the threshing floor).
Refrain: "*Tulu-ja, tulu-ja.*"

If you go to the top of the hills you reach a glacier,
If you go to the turf, you eat summer flowers.

Then having released the oxen from the threshing floor, and patting them on their backs with a besom, the peasant addresses them thus:—

H.

"May the grain increase;
As the oxens' horns become like cornelians,
So may the grain increase.
As your ears become like copper, so may the grain increase.
As your noses become like pipes of copper, so may the grain increase.
As your eyes become like the vowel "O," so may the grain increase.
As your lungs become like glistening white glaciers, so may the grain increase.
As your livers become reddish brown, to may the grain increase.
As your intestines become like a zig-zag path, so may the grain increase.

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This ends the social functions for the year. They are observed punctiliously, and the method of celebrating them varies not at all, for the people's slavish adherence to the proper

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796 771 observance of rites and ceremonies has become to them a religion, refraction of which is regarded in the light of a heinous offence. Moral delinquencies pale in significance before what is thought to be the *summum bonum* of life—the right etiquette in regard to rites and ceremonies.

NOTES.

● 533 Note A.—Original version. (Bunan dialect).

Ngon-tshei kalpa la zangboi lo
Ser tri zhangso la yang ma khai lo
Da ser tri zhangso
Dai-ru la so zhuk lo
Dai-ru dai sumi zhughso.
Dai-ru la tangi dai Hla zhughso
Ma khai lo, dai kla yang zhughso
Hla Ō-pam towi lo dai dai nas zhughs
Kūli dai nas Hla zhughi lo dai trashis dzoddo.
Ngonsai kalpa kla zangboi lo
Dai mul tri zhangso
Ma khai lo
Dai mul tri zhangso
Dai-ru su zhughso
Dai sumi zhughso
Dai-ru bar-gi kla dai tsan-i zhughso
Ma khai lo dai tsan yang zhughs
Tsan ryyabri la zombai lo dai dai nas zhughso
Kūli dai nas kla zhugghi lo dai trashis zoddo.
Ngontshei kalpa la zangboi lo
Dai yu tri zhangso
Dai-ru la sui zhangso
Dai sumi zhughso
Dai-ru la ok-i dai khu yang zhughso
Ma khai khai lo dai khu yang zhughs
Hlu Bunor kla zombai lo dai dai nas zhughs
Kūli khai lo dai nas zhoghi lo dai trashis zoddo.
Ngon tshei kalpa la zangboi lo
Dai dung tri zhangso
Dai-ru la su zhughso
Dai sumi zhughso
Dai-ru la dag shar lo dai dai nas zhughso
Ma khai lo dai dai nas zhughso
Kūli dai nas la zhughs lo dai trashis zoddo.
Ngon tshei kalpa la zangboi lo
Dai shel tri zhangso
Ma khai lo dai shel tri zhangso
Dai ru la su zhughso
Dai sumi zhughso.
Dai ru la gid-gi la nyen drung zhughso
Kūli dai nas la zhughi lo dai trashis zoddo.

Note B.—Original version. (Bunan dialect.)

Yow-i loi la gung-kar drawai shai gung ka toi bu dai
Yow-i dra dang jagpa madpai shai moulam gyang nas nig'.

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Yow-i lai la ma zhing drawai shai ma zhing gai dor dai.
Yow-i lai la ze dang ser-wa medpai shai monlam gyang nas zigs
Yow-i nyun zhi gur chang salwai shai monlam gyang nas zigs
Yow-i dai sum ser dang shai gung la tri chig' bum
Ngansong tilnas drenpai shai chomldan shag' dang chig'
Yow-i toris lam la drenpai shai monlam zang dang nies
Yow-i tshei di chima zhalcai shai dor-rjei sum
Yow-i dai sum ser dang drawai shai gungla tri chig' bum
Yow-i lus la along nampai shai a zang yab dang chig' shay a zang yab dang chig'
Yow-i ma zhow ngarmo salwai shai a zang yum dang nies
Yow-i zhim chu ngar chu salwai bu aring zang dang sum
Yow-i dai sum dang drawai shai gung la tri chig' bum.
Yow-i rinchen shrog' la panpai shai ma kang zang dang chig'
Yow-i darzha nampai zhidmad zang dang nies
Yow-i nyn sum tsan sum tsuppa shai go ki zang dang su
Yow-i dai sum ser dang drawai shai gong la tri chig' bu
Yow-i gen mad tur mad gyuk pai shai ikling zang dang chig'
Yow-i dra dang garui tog' du pup chung zang dang nies
Yow-i bumpa lag' nas tenpai shai pa spun zang dang sum
Yow-i dai sum drawai shai gong la tri chig' bum.

Note C.—Original version. (Bunan dialect.)

Chogbs shar chogbs la yang rigai ya-la-lo
Ri sai ru ri sai ru.
Shing markal la yang dongbo ya-la-lo
Dai ru trung dai ru trung
Jar jar rgyad la yang godpo ya-la-lo
Dai ru bop dai ru bop
Gi li baba sang la yang la ba sang ya-la-lo
Trashis zod trashis zod
Chogbs lo chogbala yang rigai ya-la-lo
Ri sai ru ri sai ru.
Shing tsan danla yang dongbo ya-la-lo
Dai ru trung dai ru trung
Jar mab jar la yang godpo ya-la-lo
Dai ru bop dai ru bop
Gi-li baba sang la yang la ba sang yang la lo
Trashis zod trashis zod.
Chogbs nub chogbala yang rigai ya-la-lo
Ri sai ru ri sai ru
Shing nyugu la yang dongbo ya-la-lo
Dai ru trung dai ru trung
Jar naitso la yang ta lam kan ya-la-lo
Dai ru bop dai ru bop
Gi li baba sang la yang la ba sang ya-la-lo
Trashis zod trashis zod.
Chogbs jang chogbala yang rigai ya-la-lo
Ri sai ru ri sai ru
Shing jang kar la yang dongbo ya-la-lo
Dai ru trung dai ru trung
Jar kya-ow la yang rgyalpo ya-la-lo

● 533

Dai ru bop dai ru bop
Gi li baba sang la yang la ba sang ya-la-lo
Trashis zod trashis zod.
Chopka u-chogkala yang rigai ya-la-lo
Bi zai ru ri zai ru
Shing bar tshoi la yang dongbo ya-la-lo
Dai ru trung dai ru trung
Jar po-rog' la yang nak chung ya-la-lo
Dai ru bop dai ru bop
Gi li baba sang la yang la ba sang ya-la-lo
Trashis zod trashis zod.

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Note D.—Original version. (Bunan dialect.)

Tan sung tai leg' dog' chi
Or shat tai leg' as tog'
Nad tsod ma ai yog' ku.

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Note E.—Original version. (Bunan dialect.)

Tsa tsai ml ma
Tsa tsai ml ma
Trashis ru dang lowi shang
Trashis tang dog' mai jow jag' lowi shang
Tsa tsai ml ma
Tsa tsai ml ma
Zin zin ru dang lowi shang
Zin zin tang dog' mai jow jag' lowi shang
Zhong zhong ru dang lowi shang
Zhong zhong tang dog' mai jow jag' lowi shang
Gir gir ru dang lowi shang
Gir gir tang dog' mai jow jag' lowi shang
Gling ru dang lowi shang
Gling tang dog' mai jow jag' lowi shang
Breng breng tsi gyul cha stog' wanz gel lak lowi shang
Dampa gro gyastog' sha tup chag' lowi shang
Chag' dad gro gyastog' mar pya chag' lowi shang
Pu shag' krui mun ang ling goi tsa lowi shang.

Note F.—Original version. (Bunan dialect.)

Lgi tsog' ma drang gog ma
Bai bai biang nang bai nu ral
Ral nang tai skyo
Dzai ni rag' an ni bolo gyongbo
Nang kai shattsi zar nang jar
Ki mar mai nang kri chai
Shrungs nang shir pet gi stal
Chag' dang gang chai wa an rog'
Gang chaiwa nam dog' korek
Ma engs ka tai skyo
Ki tsh ni bi tsai ni.

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Note G.—Original version. (Bunan dialect.)

Hollo hollo, hollo hollo
Lang chan tanna hiri do
Hiri do hiri do
Dzo-poi rucho dung gi rucho
[Note: A "dzo" is a cross between a cow and a yak. A dzo-mo is the female animal.]
Dzo-moi ngama dar gi poll dur
Hiri do hiri do
Krondri da krondri do mar krondri
Krondri da krondri bear krondri
Hollo hollo, hollo hollo
Kyogtong dar rgyu naro
Nachung mai long yallo
Hiri do hiri do
Ngaro dzomo ri skow ma
Pidro dzomo jon skow ma
Hollo hollo, hollo hollo
Ül tag' trashi gormow
Sermo nai sil sillo
Hollo hollo, hollo hollo
Täl täl täl na angu
Jib jib jib na nyalla
Hollo hollo, hollo hollo
Nam langs gi ma turi lu lu woh
Ya rutana hiri do
Tulu ja tulu ja
Ri stot touma gung stot
Bungs yari mentog' don kan gün

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Note H.—Original version. (Bunan dialect.)

Hong bo rg.hong ba ro'
Chong gi rgucho-i lu mai hong bo ro
Na ua nangs ki ga tap lu nai hong bo ro
Na nangs-mai gur-i lu nai hong bo ro
Mig' ga kai lu nai hong bo ro
Hlo-ua gung ri kargo-i lu nai hong bo ro
Chimba ba ju sha mukpo-i lu nai hong bo ro
Gyuma kyog' lam kyag' lam lu nai hong bo ro

20: Asboe M-3 (no date) 1938 AJ4 West Tibetans AJ4
Ladak

796 with all speed and placing it on the cairn of stones. He next skins the sheep and distributes portions of the flesh to the assembled people, each person receiving a portion which he holds over a fire which has previously been lit, until the meat is singed. This he eats immediately. All then return to a specified meeting-place where several large earthen vessels (*Za-Ma*) of beer are imbibed. This done all the males belonging to a group of villages proceed to a pond where they wash their bodies.

G

796 533 During the 9th month when threshing the grain on the threshing floor the following eulogy of the oxen is sung:

[1]May the grain increase like the ring marks on your horns;
Your eyes are like black pupils;
Your nostrils like pipes of brass;
Your upper lips are like a golden tablet;
Your lower lips like a turquois tablet;
Your tongues are like knotted ice;
Your throats like a pipe of beads (rosary);
Your livers glisten like ice;
Your lungs are like a red lake;
Your abdomens are like a square temple;
Your hides like a black and white plain;

[1] *Original Ladakhi dialect*

Ru cho chong ri mug chung wongs kyong wong bo rog
Mig mo nag ga pa ni
Na kung zang si pu ri
Al pags gser gi lag shing
Mal pags u-i lag shing
Lche mo dar gi dud pa
Ol dong mig pai trang
Chin pa gangs ri dkar po
Hlo wa mtso mo ma bang
Jang kok hla kang dru bzhi
Pags po tang kar tang nak
Nga ma dir kak gyun dra
Ldad pa chu ton ton skor pin
Nye chu tung du cha cha skor pin

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Your tails are as fine as a sinew;
You have gone round the threshing floor until the
sweat broke upon you;
You have gone round until your tendons contracted.

When the grain threshed by the oxen has been winnowed, the ceremony of blessing the grain is performed. Around the heap of grain four grain sacks, with their open ends facing the heap, are laid in the form of a square. Fried barley flour and butter (*Sur*) is placed on the threshing floor at the circumference of the heap of grain, whilst the droppings of the cattle (*Lcha*), an image of the god of harvest (*Sku-Dra*), and a few grains of corn (*Shrub*) are imbedded in the pile of grain. Scattering a few grains of corn hither and thither, a man invokes the god by saying:

I offer this;
Oh Aria the Lord of wealth, may the grain increase
as the droppings from the oxen.[8]

The 17th and 18th days of the 10th month are times specially assigned for the celebration of marriages. These ceremonies held in Ladakh suffer very little modification or addition in ritual, for departure from the accepted customs handed down by tradition is considered to be an affront to the communal conscience.

WALTER ASBOE

AN IRISH FOLK-POEM

THE following poem was taken down, in 1933, on the Great Blasket Island, Kerry, from the singing of Peig Sayers the story-teller (see *Béaloideas*, vol. II, p. 108). As I have never seen another version in any collection of Irish folk-poems or elsewhere, it may be of interest to have it recorded here, in the Blasket dialect,

[8] *Original Ladakhi dialect*
mChod
Nor gi bdag po a-ri-a rdzam pa la.

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Lahul

595 428 he belongs to her, not she to him, as she would in the regular, fraternal polyandry of the *bag-ma* marriage. The heiress's children take her name, and her bridegroom is really nothing more than the man she has chosen to enable her to have the children she needs to hand down the property she has inherited undivided. A *mag-pa* or *mag-pas* can be turned out [586] by their wife without her having any obligation to compensate them; in such cases, the woman does, however, usually give the poor man a sheep or a few rupees as a parting present. Even if there are children of the union, the *mag-pa* or *mag-pas* can be dismissed, it being considered that he or they have fulfilled their mission and are no longer of any use. Offspring remain with the house, namely in this case, with the mother.

428 597 In the rare cases where there are no direct heirs, male or female, household property and family name go to the most closely related member of some related branch, with a preference for the paternal side if possible. But usually even this is avoided by the adoption of an heir, such being the preoccupation of the Lahulis with keeping the property undivided and with handing down the family name.

585 [595] [601] On the 1st July 1938, Wazir Thakur Partap Chand took me to Gumling village to see a *bag-ma* wedding in the Tolag-pa house. It will be seen in the genealogy of the Karpa house given in Table 26, that Tseten, eldest of the four sons of Namgyal Karpa, after having been part of a polyandrous marriage with his three brothers, left them when their common wife died to become a *mag-pa in* the Tolag-pa House of Gumling. He had had four boys and two girls, and it was to the wedding of these four sons of Tseten that my wife and I were now invited.

[203] On arrival at the house, Tseten received us, flanked by a young woman beautifully dressed in coloured silks with a white scarf over her shoulders and a magnificent turquoise crown on her head, who immediately offered us *chang* (local barley beer) to drink, in spite of the early hour (it was seven a.m.). All the way from Kyelang to Gumling, only [564] half an hour's ride, we had been preceded by a member of the smith [533] caste, a Gara, who drummed away loudly on a kettle-shaped instrument to do us honour and announce our arrival. He now stopped beating it and went into the house with us to join others like himself who, today, on this festive occasion, constituted the band.

With the Wazir, we were taken up to a guest room where we were invited to sit cross-legged on the floor and plied with tea and more *chang*. Once we had been through this ritual of polite reception, we were taken up onto the roof of the house where a carpet had been put

[Text Continues on p. 318]

2: Gervis T-3 (no date) 1954 AV1 Kashmir ~~AV1~~
W. Tibetans AJ 4

771 779 are few. It was the Emperor Asoka, the great missionary-monarch, who between the years 272 and 231 B.C. first sent Buddhist missionaries to Ladakh on goodwill missions, and on their arrival there they built monasteries.

[212] 181 ● 533 535 The people of this land claim that ninety per cent of the population are literate although they are simple and unsophisticated; they are carefree, gay and sociable, the smallest excuse providing for a feast with laughter, dancing and singing, with an opportunity for drinking large quantities of *chang*, which results in general drunkenness. Births, marriages and even deaths are ordinary occasions for feasting and drinking, with singing and dancing girls always a part of the entertainment. Arthur Neve said of them, "They are a contented cheerful race, neither quarrelsome nor revengeful, or rarely so under the influence of *chang*, a sort of barley beer. They are fairly honest and simple-minded, but conspicuously lacking in chastity and cleanliness. From simple and natural marriage customs they are debarred by the restricted nature of the country, and by the intense cold in winter, from ablutions, which they also dispense with in summer by choice."

361 526 On entering the town one passes through a gateway into the main street, one which is shaded by great poplars on both sides, behind which are the flat-roofed houses with odd rooms piled high on top of each other. In this wide street, as is common in Ladakh, polo used to be played; now there is a special ground for the game by the castle wall. Polo is the national game and is played on small shaggy Ladakh ponies which are fast and on which the rider looks oversized. When a game is in progress in the other towns, the street is cleared, the shops shut, and the onlookers sit on the walls, in windows or on the roof tops. At "important" matches a band blasts furiously, working both players and watchers up to a terrific tension.

[515] [356] 342 132 The surprising thing is that although the people never wash and are filthy in their persons, their homes are reasonably clean and tidy, the lanes and streets are swept, and there is no litter or filth lying about. The houses are substantial, with wooden shutters to the windows, for throughout the whole land, although it may be unbearably hot during the day, the nights can be bitter: some declare that a bucket of water stood out on some

2: Gervis T-3 (no date) 1954 AV1 Kashmir [redacted]
W. Tibetans A54

numbered, being held between two flat slats of wood. None I saw told of the history of the land—on this I could only accept the word of the Head Lama—they consisted of prayers and mystical formulae. To watch them being printed was interesting, letters and words being cut on stereotyped wooden blocks which were pressed on the ink pad and then on the page of the book, just as cloth is hand-printed with floral decorations. It is necessary for the printer to be a man of education, one who knows what he is printing and has plenty of time and patience. No wonder that new "books" are rarely published.

In the red monastery which is on the top of the hill behind the palace, there is a great image of Matreiya which is twenty-five feet high. It was erected by King Ide, who must have miscalculated its height when building the chapel in which it was housed, for the head projects above the ceiling and another portion had to be built to take this.

With every possible occasion being made an excuse for festivities, music is a necessary contribution, and this is provided by Mon musicians. The Mons were the first to enter Ladakh in about 200 B.C. The band consists of a round-topped drum, cymbals, clarinets and trumpets which are anything up to twelve feet long. The dancing seems to consist of continuous twirls with the dancers going round in circles. The first time that I witnessed this was on the occasion of a wedding. The groom was then sitting on a swastika drawn for luck on the ground and awaiting his bride. The bridal party, dressed in gay gowns and high gilded hats, arrived, dancing as they came. After the ceremony all the relatives danced, each separately, but the whole dance consisting of whirling round and round, with the dancers formed in a circle which opened and closed. The women were each holding out one hand which they gracefully opened and closed—the opening of a blossom; the men also revolving, but at a slower pace, were performing the oddest movements with their necks, which could only be described as like a chicken pecking.

By hand and head movements the dancer tells a story, but the same movements may be used to convey a different meaning in other parts of the country or on various occasions. They are a gesture language of hand, head and feet as I had known and

2: Gervis T-3 (no date) 1954 AV1 Kashmir [redacted]
W. Tibetans AJ 4

535 seen in India, and all were spontaneous, it being only by chance that each dancer followed the other at that time, as I saw later on when the plentiful flow of *chang* was having its effect upon them.

796 We had made the journey over the passes earlier than was considered wise in the season simply to enable one of our party to film the Spring Festival which takes place in June in the Hermis Monastery, a great building which houses several hundreds of monks and is said to be fabulously wealthy, having escaped the invasion of the Dogras, and is believed to have hidden within its walls all the gold and valuables of other monasteries taken there before they were sacked. From Leh it is twenty-four miles—two marches.

The festival is famous and renowned throughout the Tibetan Buddhist world, and people come from hundreds of miles to witness it. The dance-play there performed by the lamas is so ancient that its origin is lost in the past. It is a mixture of a miracle play, pantomime and a fête parade, the whole scene brilliant and vivid with colour and movement, and blasting with sound, for the lama orchestra is composed of many drums, cymbals, clarinets, giant trumpets and triangles, which to my ear was pandemonium and seemed to make no attempt at keeping together, each of its members appearing bent on outshining the others.

796 The music is as fantastic as is everything in that land; it
533 breathes mystery. Nowhere else in the East, except in Tibet of course, is it to be heard. Yet I am assured that there is more science in it than the European ear is attuned to, though search as I did with the utmost desire to understand it, I was unable to discover its quality. There are strange discords, sudden changes, abrupt ceasings—at this latter the voices of the lamas which must have been there all the time in the background would continue in a lower key with melancholy chanting. My Ceylon friend assured me that the chants were older than those of any other religion, and that the quarter notes, with their very delicate distinctions which my ear could not catch, required hours of practice by the lamas of the choir. With the droning of the voices, the flatness and sameness of the music and the smell of incense—which certainly did to an extent smother the

2; Gervis T-3 (no date) 1954 AV1 Kashmir
W. Tibetans AJ4

unpleasant odour of those sitting around me—it was difficult at times to keep my eyes open.

The costumes are as old as the play and made of beautiful brocades embroidered in gold and silver; some of the dancers wear great black hats, others giant masks of animals or the faces of the evil spirits of legendary characters, the same as are depicted on the walls of the monasteries and known to all the people from their earliest childhood. The play demonstrates how Good triumphs over Evil, but only after a two-day struggle, during which the evil hideous spirits whirl and twist, wildly charging and leaping in their frightening effort most wickedly to destroy Good. Then at long last comes the triumph of Good—Buddhism of course—over Evil, and the bad ones' terrified flight under the wrath of the flashing swords of Good.

During the two days both dancers and orchestra reach a terrific speed and state of excitement, carrying with them those who are watching, the latter it is hoped by the lamas, being duly impressed by the power of the Lord Buddha and his always ultimate magnificent victory over all that is evil, however powerful the challenge may first appear, and however successful in its opening phase.

Back in Leh, at night we watched the festival go on for days, for happiness was in the air; the winter with its cold and bitterness had gone, the land would again yield its fruits, the caravans would come from the "distant lands" of which the people of Ladakh had no knowledge other than that gleaned from those who came from those parts; and Good had once again, this time after a most terrific and thrilling struggle, conquered Evil.

Singing and dancing—and drinking—continued. The young men came out with hobby-horses and acted a polo game for our benefit, the girls were made to form a circle and sing to us, the bands blasted our ears with their "music", and the people were delighted that they had been able to make us as happy as they were themselves.

When all had gone and the lights had faded away, the thin crescent of the moon and the twinkling stars seemed to become a brighter silver against the indigo-velvet sky which was only separated from us by the snow-capped mountains of purple brown; mountains which are said to contain untold wealth if

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574 grand folk dressed in most weird costumes, uncommonly like a well-got-up pantomime.

574 291 193 There were men dressed in Chinese silks, with their smart blue and gold caps with tassels, Ladakhi officials of various grades, from the Joint-Commissioner, a fine-looking Mohammedan, to his fat babu who sat on his pony like a monkey, his stirrups being so short that his knees and fat stomach met. But the figure which took my fancy was the church dignitary; he resembled for all the world Cardinal Wolsey risen from the dead. He wore a scarlet cloak which fell over the pony's back and almost touched the ground, and he sported ye old cardinal's hat. I never saw him smile, which was in contrast to all the others, who seemed to be out for a holiday. Whether he was upset about not having his proper position in the cavalcade, or whether he had the stomach-ache is uncertain, or maybe his cardinal's hat was uncomfortable. It certainly was hardly the sort of hat I should have chosen to ride in. Perhaps his dignity did not allow him to show his feelings. Anyway, everybody except the cardinal seemed to be in good fettle after their morning's ride. We all fell into some sort of order and rode for the capital.

361 574 533 526 You can see Leh from some miles distant as it is built up the side of the rocks, with the palace and monastery towering above. Leh is 11,700 feet above sea-level, so one needs a little time in which to get acclimatised.

When we arrived through the fine gateway into the main street we found both sides lined with H.H. the Maharajah's troops and the crowds of citizens behind them. The monastery band was in full view on the roof of one 574 526 of the buildings and made the usual joyful sound. This main street of shops has a fine avenue of poplar-trees,

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788 576 riding on the same pony, an old lady and a pretty, rosy-cheeked damsel, and they smiled and nodded to us as we passed them. We thought they must be very up-to-date women, when all of a sudden we remembered that they had been our hostesses some days previously, for a certain Tibetan nobleman and his wife and daughter had entertained us at tea. But there was good reason for our not recognising them, for it is the custom for all respectable ladies to cover their faces with mud, so that these noble ladies with whom we drank tea were brown with mud, whilst these smiling ladies on horseback had beautiful rosy cheeks. Apparently when on a pilgrimage they need not wear this unbecoming veil of mud.

346 792 It took us two days to reach Hemis. The monastery is situated in a very narrow valley on the side of a mountain and not on the top as is usually the case, and to this fact, I am told, the monastery owes its escape from plunder when the country was invaded by Sikhs. This monastery is a very rich one and possesses stores of rich Chinese silks and jewels. The abbot showed us a great many of his treasures.

346 792 796 535 The play took place in a very fine courtyard, the monastery towering above one like a huge castle, a very impressive building. It contains three hundred monks, who wear yellow robes and are superior to the red-robed ones. The play lasts for the whole of one day and till noon on the second day, with no interlude, and is wearying to a degree. The idea of the play is to teach the [775] people the power of the monks in future life. They act all the known, or rather unknown, horrors of hell and the only way of salvation through the holiness of the monks. Not a word is spoken; it is taught entirely by sight.

796 533 535 The acting is guided by the monastery band as to time, fervour, quietness, tempest, hell fire or death. The band

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796 is directed by the precentor, and he by a big book in
533 front of him. There is a fire burning in the centre of
535 the court. Then there enter monks, dressed up in hideous masks with faces of various animals, such as dogs, tigers, dragons, etc.; they carry large three-pronged forks, and throw a clay figure of a man into the flames. The devils commence dancing round, pretending to stick their forks into the figure, and seem to be enjoying the sport of tormenting their victims. This scene continues for what seems to be an interminable time, when in come a party of monks from the great door of the monastery, dressed in coloured silk garments, wearing huge masks, and commence to march round and round hell fire, making various passes with their arms towards the flames. They begin with painfully slow steps, which are so monotonous that they get on one's nerves, the band playing softly but in terribly slow time.

Then the music quickens slightly, and then a little quicker, then quicker, until these holy monks fairly spin like dancing dervishes. The band works itself crazy with the screeching of its pipes, crashing cymbals, bellowing giant trumpets and resounding drum. Then all of a sudden there is dead silence, and we are all thankful for the respite. Then the whole dance commences over again from the very beginning, with one step every three seconds, and again working up to the whizz-bang. By this time this lot of holy men are tired out with their exertions and they disappear through the same great door from which they came. Immediately come in a second lot with a different set of great masks, some of them wearing most benign faces. They with the help of the band try their charms in marching and dances, and so one party succeeds another all through that day and part of the next without any success, for the flames of hell still

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burn on and the devils have it all their own way until a party of super-holy monks arrive, who come with holy water, with which they conquer the flames, and then the devils one and all rush out of the arena amid a tempest of crashing and shrieking; but above it all is the sound of a mighty wind caused by all the monks whistling their loudest, and the whole band of devils, pitchforks and all, disappear into the monastery. I thought it would have been more impressive if they had all disappeared over the precipice or, if they could not manage that, down the rocks out of sight.

Well, we were mighty glad to see the last of these devils, and the blessed monks also, for our nerves were anyhow after all we had heard and seen, but all was not over, for the people were to see the priest perform a sort of high mass. In an open space rigged up as a chapel facing the courtyard which all could see was an altar with its usual complement of ornaments, lamps, holy water, chalice and paten.

The priest entered wearing a garment just like a surplice. He turned his back to the congregation and commenced his service at the altar.

Presently in came stealthily a clown with a coloured bladder in his hand with which he hit the priest over the head with a mighty whack and then darted behind a pillar and hid. Then again he crept up behind, stalking the priest, and dealt him another blow; but still the priest took no notice, so absorbed was he in his devotions. After another blow or two the priest looked round to see whence the blows had come, but of course he looked in the wrong direction, and the clown cocked a snook at him, a real gutter-snipe snook, from behind the pillar. It was all so like a Western pantomime that we could hardly believe we were watching a real Buddhist religious